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MAKING THE LITTLE THEATER PAY

A Practical Handbook

BY OLIVER HINSDELL

Managing Director of The Dallas Little Theater

ILLUSTRATED

SAMUEL FRENCH

Incorporated 1898

T. R. EDWARDS, Managing Director

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To the Little Theater, advancing, and to that world company of torchbearers who make the Little Theater Pay, the masonry of whose pioneer groundwork may yet support a theater structure which will endure through the ages, this book is dedicated.

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PREFACE

Since the World War significant things have happened in the theater—significant as an indication of the encouraging advance of the Little Theater throughout the world, and particularly in the United States. Chief among the reasons for the widespread growth of this work in America is the gradual dying out of the so-called "road show," both as a business enterprise and an artistic theatrical venture.

In support of this it is particularly significant that those concerned with education, teachers in the elementary and parochial schools as well as far-sighted educators in our largest universities and directors of already established Little Theaters, are concerning themselves more and more with the writing and production of plays which offer good entertainment while at the same time encouraging greater spiritual freedom and a better understanding of the things that govern our universe. The Little Theater is, therefore, an

outgrowth not only of material circumstances, but of a deep-seated intellectual and spiritual impulse manifest the world over. If, therefore, we can ever hope for the establishment of any sort of enduring national theater, it seems reasonable to expect that the light will come from the direction of the Little Theater.

This book, then, is not only an effort on the part of the writer to assist those who wish to become a part of this movement, is itself the result of that which it seeks to advance. Regardless of the possible shortcomings of this primer, the author has no hesitation in declaring that the Little Theater as an institution in the United States is at this moment performing a function of importance to every citizen in the land. The church, realizing that it must touch contemporary life at every point, has recognized the significance of the non-professional theater. Is it too much to claim that the Little Theater is working hand-in-hand with the church, though perhaps by different means, and that the ultimate aims of both institutions are not dissimilar?

Bearing this in mind, and remembering

that the practical requirements for the establishment of a Little Theater are simple and comparatively few, the author has set out with the purpose of carrying the Little Theater out of the toyland of experiment and fad, into the civic center of the American community, where it must take root and grow, and eventually serve as a symbol of our native life and national progress.

Since the author, while compiling this book, was in close touch with the Dallas Little Theater, it is therefore necessary to mention this Texas group frequently as a basis for organization principles and practices successfully adhered to by the established Little Theaters of the country. An effort has been made simply to set before the reader a straightforward, unpretentious, unadulterated, and it is hoped, easily understandable, presentation of the process whereby any city, town or village may establish and satisfactorily run its own Little Theater. During the past few years the author has been besieged by hundreds of persons from all parts of the country asking innumerable questions about

organizing, financing and advertising a Little Theater.

Making the Little Theater Pay is an extended reply not only to those who have addressed the Dallas Little Theater since its organization, but to all who would wish to write to anyone else who has had any sort of success in running a Little Theater on the "American Plan."

THE AUTHOR.

Autumn, 1925.

ACKNOWLEDGMENTS

To Mrs. R. E. L. Knight, Jr., and Mr. Walter Hartwig, whose efforts in the field of the Little Theater have advanced the cause which this book champions, the writer is indebted. To Mr. Barrett H. Clark thanks are due for his advice and assistance. To Messrs. Charles McAnalty and Frank Rogers, photographers, thanks are due for their courtesy in permitting several photographs to be used,

—and finally—

To Mr. George Ayles, whose understanding of Little Theater needs has made this volume possible, a co-author's obligation is happily acknowledged.

O. H.

ORGANIZING THE LITTLE THEATER

MAKING THE LITTLE THEATER PAY

CHAPTER I

ORGANIZING THE LITTLE THEATER

Launching The Players—Interesting Women's Clubs—Enlisting A Producing Staff—The Wise Choice of Plays—Incorporating The Little Theater

SHORTLY after the World War, a small group of Little Theater enthusiasts, urged forward under the sponsorship of the Dallas Woman's Forum (which was inspired by the work of other Little Theater pioneers), met one evening in the funeral parlors of a local undertaker while an early fall "norther" blew gusts outside—and organized the Dallas Little Theater.

With a skeleton staff, all volunteer, which included a director, an electrician, a business manager, and a small group of players, the Dallas Little Theater was launched without

ceremony into the uncharted theatrical sea of Texas.

It is interesting now to think of the stormy beginning of this Southwestern group, when one contemplates their coöperative production in April, 1925, of Sutton Vane's "Outward Bound," which (with guest players from eight leading Little Theaters from various parts of the country) marked an historic event in the records of the Little Theater in the United States.

The selection, therefore, of the Dallas Little Theater as an example of organization is made because of its rapid rise and the success of its folk-drama, which has won for this group the interest of metropolitan critics and the hearty support of the Southwest.

Enlisting Patrons and a Producing Staff

There are always enough people of broad vision and confidence in enterprises of civio value, to see a Little Theater pushed off from shore. Often the founders themselves not only give their time and energy to the work,

but also become financially interested in its advancement.

In the case of the Dallas Players (and many other pioneer groups have done the same thing at the start), this original company roved the city, playing in school, church, club, hired halls and auditoriums until the players became sufficiently well-known in all neighborhoods to interest a following substantial enough to establish the producing group in a fixed home.

However, the steps which preceded the popularity making possible public support and a community willingness to invest time and money in a Little Theater were long, tedious, and often discouraging. A principle of production, adhered to for many seasons before the building of the playhouse, greatly influenced the final public response. To be sure, the producing company had built up a membership of several hundred people and a capable and disciplined producing staff before sufficient capital was secured to build a completely equipped playhouse.

A baby must crawl before it learns to walk. A plan of itinerary production by a company

presenting its first experimental plays wherever auditoriums can be secured—a method which takes the players into the various neighborhoods of a community—seems to be the natural first step for Little Theater groups operating with limited funds, and little or no experienced help. But within a reasonable time, after the producing group proves itself worthy of continued public support, a paid professional director and a fixed home should be the logical result of work well done.

The Importance of a Practical Play Schedule

To continue with the Dallas Little Theater as a practical example. A production schedule was drawn up and followed, providing for plays possessing a direct appeal to the entire community. An effort was made, to be sure, to cultivate an appetite for the best in the way of drama, but no attempt was made to cram innovations down the public's throat. There is a lure to novelty which soon dies off, and this waning of public interest has caused the untimely fall of many a well-intentioned Little Theater. Social isolation

and an impressive or extravagant start only too often spell failure.

Much of the success of a Little Theater depends upon the wise choice of plays produced from season to season. In selecting the plays in advance, the director and the play committee must have foresight enough to think of the seasons to follow. The audience must never be forgotten, and the plays from year to year should have systematic diversity of theme.

The play committee, in coöperation with the director, should carefully study the public reaction to plays as they are given, or plays previously read from the stage to an invited audience. Audiences should be observed, and their remarks listened to as they leave the theater after each reading or presentation. The work requires constant attention inside as well as outside the theater. For, while not wholly dependent upon "class" support, the Little Theater has, nevertheless, a basic social foundation. The Little Theater, as it is conceived in service, is fundamentally educational. If any group, seeking to build a

successful theater that will endure, ignores or abuses for commercial purposes these fundamental principles, it need not be surprised if failure quickly overtakes it.

Problems Solved by Incorporation

Both financial and artistic results have shown that the Dallas Little Theater could be made something far in advance of an "amateur experiment." Business men and women, decorators, merchants, club women and educational groups soon became convinced that the theater was something not to be overlooked in the interests of community happiness and civic development. As a result of this public recognition, two corporations were established two years after the pioneer producing group had started the theater.

The first to be incorporated was the Little Theater Producing Company, consisting of the original group, its sponsors and patrons. This company was incorporated under that special provision of the laws of Texas which permits corporations to be formed for educational purposes without paying the usual

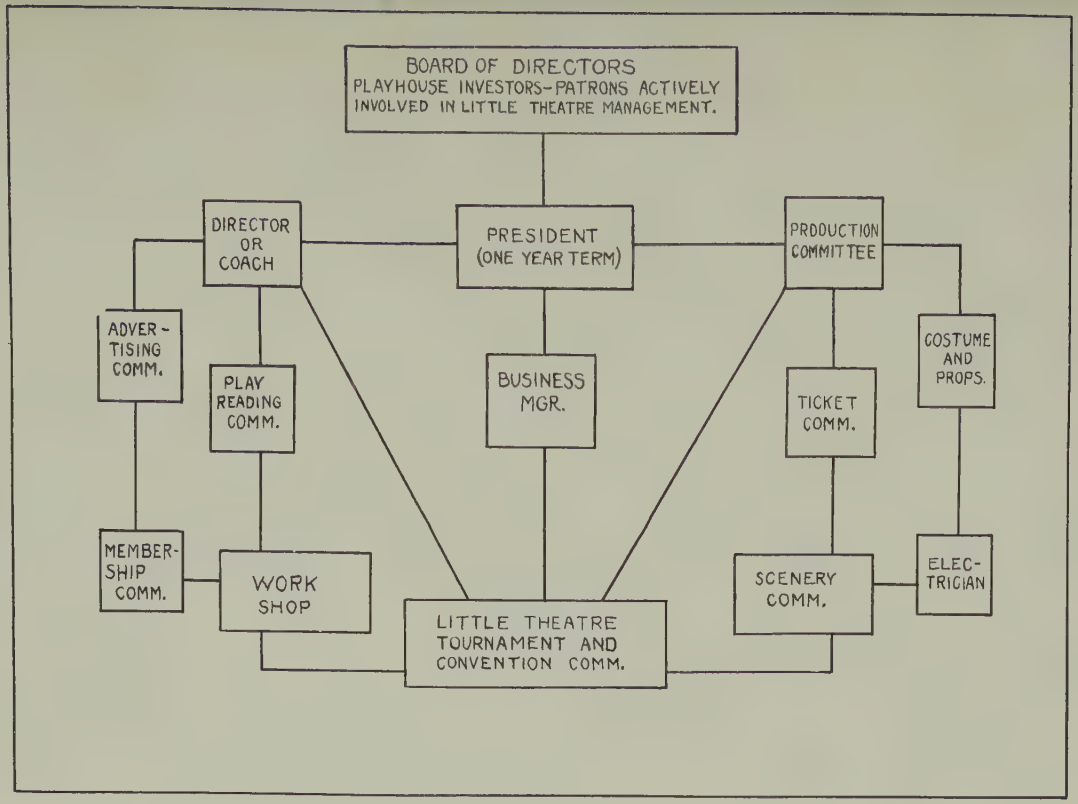
franchise and other taxes. Only properly constituted officers were authorized to deal with merchants when credit was to be extended for production requirements. Such a plan placed all business matters of the company under the control of an experienced treasurer who, in turn, was responsible to the board of directors.

The Little Theater Building Company (incorporated in the usual way) was organized after the Producing Company had made sufficient progress to offer promise of continued success. The Building Company acquired the necessary site for the theater and financed the building of the playhouse according to the plans and specifications of the Little Theater Producing Company. These two associated companies are separately incorporated, but coöperatively managed. The Producing Company pays to the Building Company a rent sufficient to provide the Building Company with a reasonable return on its investment which, of course, reverts in the form of dividends to those subscribers to the stock of the Building Company who invested the capital which pro-

vided a permanent home for the Producing Company.

Thus the organization structure throughout is financially sound and upheld by responsible people; the theater is patronized by the play-going public as well, because the Producing Company is in sympathy with the public's interests, while maintaining a standard of play production which keeps faith with the sponsors and patrons. Yet, while business-like in its management, it is artistically sufficient and in every way a perfectly matured, self-supporting Little Theater, rapidly growing and not influenced by the spirit of commercialism, for Little Theater Producing Company profits are turned back into Little Theater Tournaments, conventions and better productions from year to year.

Indeed, the plan of incorporation, successfully established in Dallas, is commendable, for it frees the Producing Company entirely of real estate hazards and property upkeep, and permits it to attend uninterruptedly to its own business of producing plays that pay



ORGANIZATION CHART

dividends in the form of civic progress and community happiness.

Locating the Little Theater

"Why did you locate your Little Theater on Olive Street?" is a question often asked the Dallas Theater management.

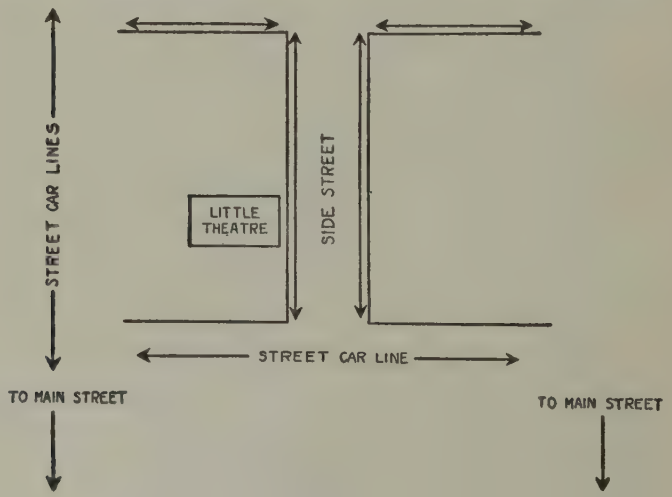
In the first place, Olive Street, while it is a side street and more or less unimproved was, when selected, within the beaten path of city traffic and well within walking distance of the business section of the city. The tendency of business activity seemed to indicate, at the time the property was acquired, an advance in the direction of the theater location. This, however, was not the only consideration in selecting it. It is obvious that all property in the way of advancing business must sooner or later increase in value. Property values, the rental problem, and land values in all parts of the city were put to a competitive test by experienced business men and women. In this way, patrons interested in the Little Theater as a going and growing concern, simply found it within sound business principles to

invest in a playhouse for the original Little Theater organization.

The site finally decided upon offered real estate security. The location was not too far out of the downtown area. The playhouse was built within easy walking distance of two cross-town car lines.

Roughly sketched, the Dallas Little Theater location tells its own graphic story in the matter of placing the Theater building to advantage.

The plain arrows on the chart indicate motor car parking space—lots of it—practically sur-



rounding the Theater. Parking space about and within short walking distance, is an important item to consider when selecting your site.

The principles of organization management, from the beginning to the end, must at all times be founded upon sound business practices and common-sense methods. A good start is the race half won. What is needed most to hold the Little Theater organization together at all times is sincerity of purpose and a willingness on the part of every active member to make sacrifices when necessary. The beginning, therefore, of a Little Theater does not necessarily have to be imposing, nor heralded as an event by the local press. Indeed it is not necessary to have more than a few hundred dollars to begin with. There are so many things attainable by enthusiasm and persistent service that the business of making a Little Theater a self-supporting and paying institution no longer looms as an insurmountable problem.

MANAGING THE LITTLE THEATER

CHAPTER 2

MANAGING THE LITTLE THEATER

Monthly Board Meetings—Work of The Play-reading and Business Committees—Keeping Expenditures Within The Budget—Membership Dues and Other Revenues—Producing Plays That Pay

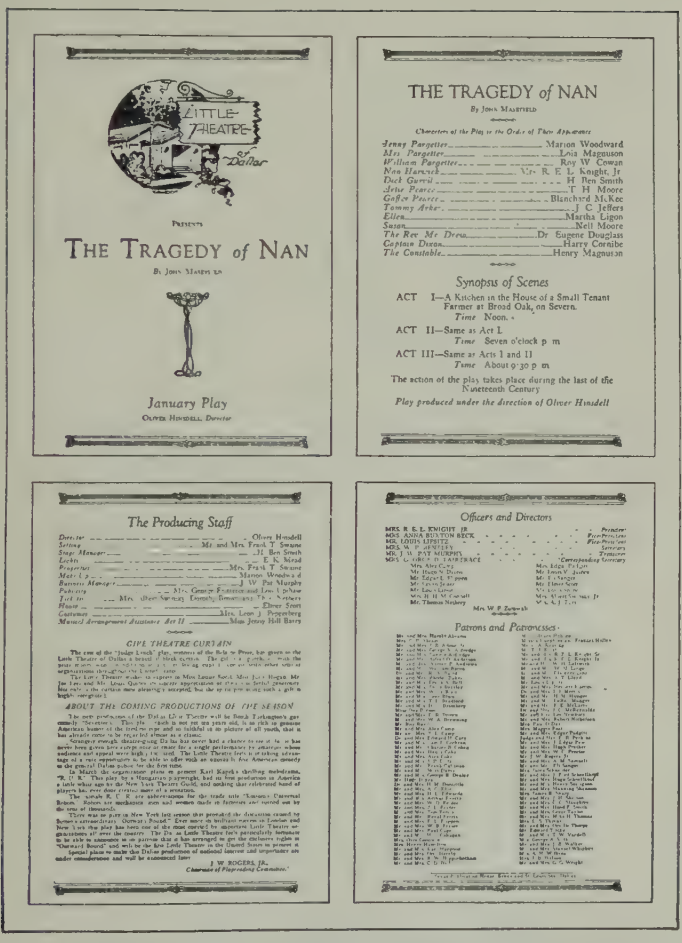
THE problem of organizing a Little Theater is, as a matter of fact, secondary to the actual management of the venture after it has once been organized. For, after all, there is no real secret in the starting of any activity by an enterprising group of people.

Most Little Theaters, in the first place, spring up out of sheer enthusiasm, generally with very little business system behind the movement. The systematic and profitable management of the organization after it has been founded, is quite another matter.

Hundreds of would-be Little Theaters seeking advice and information ask: "How should we go about organizing our Little Theater on a basis that will ensure success?"

An investigation by mail, and personal contact of the Dallas Players on tour throughout the Southwest, revealed the fact that most of the groups asking for organization schemes were already organized, and well able to produce plays, but they were as a rule unable, after this beginning, to promote and continue their activities; to interest a large number of patrons, advertise their plays and activities, enlist newspaper coöperation, make substantial seat sales for their performances, and obtain the services of an experienced and competent director. In other words, the spirit of enterprise was there, but a bushel of effort seemed to be wasted at every turn to accomplish a peck of results.

Could the leading spirits in these struggling groups "sit in" on one of the monthly Board meetings of the Pasadena Community Playhouse Association, the Dallas Little Theater, or some other well-managed organization and witness how harmoniously affairs are run without waste of energy or enthusiasm, such a book as this need not have been compiled. It would be interesting to see how, in due time,


LITTLE THEATRE of Dallas
PRESENTS
THE TRAGEDY of NAN
By John Masefield
January Play
Oliver Hindell, Director
THE TRAGEDY of NAN
By John Masefield
Characters of the Play in the Order of Their Appearance
Jenny Pargetter ..... Marion Woodward
Mrs. Pargetter ..... Lois Magnuson
William Pargetter ..... Roy W. Cowan
Nan Harnish ..... Mr. R. E. L. Knight, Jr.
Dick Gurrel ..... H. Ben Smith
Jesse Pearce ..... T. H. Moore
Goffer Pearce ..... Blanchard McKee
Tommy Arber ..... J. C. Jeffers
Ellen ..... Martha Ligon
Susan ..... Nell Moore
The Rev. Mr. Drew ..... Dr. Eugene Douglass
Captain Dixon ..... Harry Cornibe
The Constable ..... Henry Magnuson
Synopsis of Scenes
ACT I—A Kitchen in the House of a Small Tenant Farmer at Broad Oak, on Severn.
Time Noon.
ACT II—Same as Act I.
Time Seven o'clock p. m.
ACT III—Same as Acts I and II.
Time About 9:30 p. m.
The action of the play takes place during the last of the Nineteenth Century.
Play produced under the direction of Oliver Hindell
The Producing Staff
Director ..... Oliver Hindell
Setting ..... Mr. and Mrs. Frank T. Swayne
Stage Manager ..... H. Ben Smith
Lights ..... E. K. Nead
Properties ..... Mrs. Frank T. Swayne
Make-Up ..... Marion Woodward
Business Manager ..... J. W. Pat Murphy
Publicity ..... Mrs. George Fraser and Leo J. Pelser
Just to ..... Mrs. Oliver Sweeney, Dorothy Brandenburg, Dr. Sweeney
House ..... Oliver Sweeney
Costumes ..... Mrs. Leon J. Pepperberg
Musical Arrangement Business Act II ..... Miss Jenny Hill Barry
GIVE THEATRE CURTAIN
The rest of the "Junior Lunch" play, winners of the Belo vs. Penn, has given us the Little Theater of Dallas a brand of black curtain. The [illegible] with the same [illegible] other organizations throughout the Lower [illegible]
The Little Theater wishes to express to Miss Lenore Sorrel, Miss Jane Hodges, Mr. Joe Lee and Mr. Louis Quirey its sincere appreciation of their [illegible] interest, but each of the curtain more pleasingly accepted, but the up to [illegible] such a gift a high-class [illegible]
ABOUT THE COMING PRODUCTIONS OF THE SEASON
To the next production of the Dallas Little Theatre will be Booth Tarkington's gay comedy "Seventeen." This play, which is not yet ten years old, is as rich in genuine American humor as the best we have had and as faithful to its picture of all youth, that it has already come to be regarded almost as a classic.
Strangest enough, though very few but have had a chance to see it in a but never been given here except once or twice for a single performance by amateurs whose audiences and appeal were limited, while the Little Theatre has set to taking advantage of the [illegible] with an appeal to Free American comedy we [illegible] Dallas public for the first time.
In March the organization plans to present Karl Kapek's thrilling melodrama, "R. U. R." This play by a Hungarian playwright, had its first production in America a week after ago by the New York Theatre Guild, and making clear-cut rehearsed band of players has ever done [illegible] more of a sensation.
The words R. U. R. are abbreviations for the trade title "Rossum's Universal Robots. Robots are mechanical men and women made in factories and turned out by the thousands [illegible]
"There was no part in New York last season that portrayed the Antagonist caused by Barnum's extraordinary 'Outward Bound.' Ever more so brilliant success in London and New York was that play has been one of the most coveted by amateurs Little Theatre organizations all over the country. The Dix as Little Theatre has's personality fortunate to be able to announce in no previous that it has arranged to get the exclusive rights to 'Outward Bound,' and will be the first Little Theatre in the United States to present it. Special plans to make this Dallas production of national interest and importance are under consideration and will be announced later.
J. W. ROGERS, JR.,
Chairman of Playreading Committee.
Officers and Directors
MRS. R. E. L. KNIGHT, JR. ..... President
MRS. ANNA BUXTON BECK ..... Vice-President
MR. LOUIS LIPSITZ ..... Vice-President
MRS. W. P. JENNINGS ..... Secretary
MR. J. M. PAT MURPHY ..... Treasurer
MRS. C. ORLO H. LAWRENCE ..... Corresponding Secretary
Mrs. Alex Cary
Mr. Hugh V. Dixon
Mr. Edgar L. Flippen
Mr. Leon J. Pepperberg
Mr. Jake Zeitlin
Mrs. H. M. Caswell
Mr. Thomas Newbery
Mrs. W. P. Zumwalt
Patrons and Patronesses
Mr. and Mrs. Harold Abrams
Mr. and Mrs. [illegible]
Mr. and Mrs. [illegible]
Mr. and Mrs. George A. Armstrong
Mr. and Mrs. [illegible]
Mr. and Mrs. [illegible]
Mr. and Mrs. [illegible]

every one fits into his proper place for the good of the organization.

Such meetings represent the committee form of government at its best, and constitute a system of self-management that is pretty nearly automatic in its operation.

It is necessary to select committees that function, and not just so much dead-weight. Reduce your members of these committees to a minimum; if you must have "names," eliminate them—if they are only that—from the actual conferences.

How the Committees Function

On the whole, there is a recognized plan of operation adhered to by most successful Little Theaters. The system prevails wherever the established support of the theater-going public is achieved, and where practically all of the Little Theater work is done by volunteers.

The committee plan in Dallas takes the confusion of advertising, new membership promotion, theater rental and the various managerial activities of the theater out of the hands of the director, permitting him to work freely

without distraction. Without having to worry over such details, he may devote himself to directing, as well as to a certain amount of dignified "social" promotion.

Thus far the committee form of management has more than justified its right to rule. The various "departments" of the Little Theater are organized and placed in the hands of competent specialized volunteers who evidence ability in the different branches of the work.

For example, there are the costume committee, the publicity committee, the production committee, the membership committee, the play committee, and so on, reaching out in many Little Theaters even as far as a "decorative committee," which attends to the trimming of hedges, grass and flower-boxes and the like in front of the theater building.

These committees do not operate altogether independently, however. They function harmoniously one with the other. In other words there is no mystery at any time on the part of one committee as to what another is doing. The managing board sees to it that all active

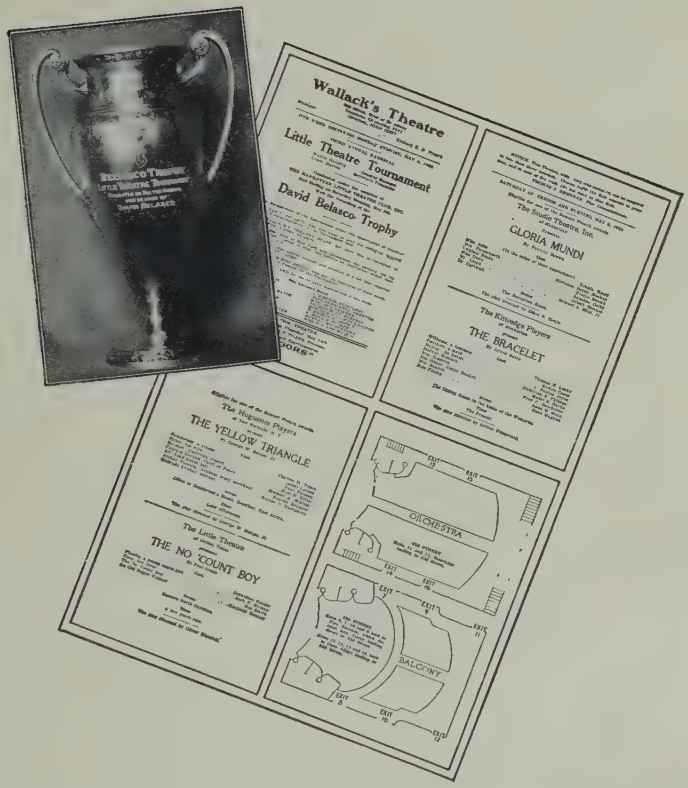
lieutenants and committee members are given to understand that they are an executive part of the Little Theater, and that there must be no misunderstandings as to motives behind this or that move in the interests of the whole theater group, its patrons and its public. And of course, all committees are ultimately responsible to the highest executive, whether he happens to be the play director or someone else.

A "talent" committee (in many Little Theaters functioning as a "workshop") spares the director much worry and energy in the weeding out of volunteer actors: friends of subscribing members and patrons and enthusiastic individuals attracted to the stage as a result of public play readings and other kinds of publicity, and the like.

The play-reading committee is the intellectual "balance" of the organization. There is no better eulogy for the play committee than that statement by H. O. Stechhan of the Pasadena Community Playhouse Association (now one of America's most important Little Theaters), who has said that "there is no more

important group in the whole organization than the play committee, if it does its work. The director recommends the plays which he favors putting on. The committee may not approve his suggestions and sometimes proposes substitutes. The governing board has the final say-so regarding plays. A community organization . . . is committed to no one type of play, as is the so-called art-theater. Hence it makes a point of offering something each season that will appeal to every element in the community—from 'tired business man' to intellectual—without compromising or lowering the dramatic standard of the theater. Thus the play-reading committee has the success or failure of the Little Theater pretty much in hand."

Some sectional influence, it is agreed, must guide such a diversified schedule of plays. A fool-proof method (general, to be sure, but pretty soundly conceived) is to alternate the foreign with the domestic drama, interspersing the list of selected plays with carefully selected dramas and farces produced at long



A milestone on the road of Little Theater progress. Program of the "finals" of the National Little Theater Tournament, New York, 1925. To the left, the Belasco Cup.

intervals, and dotting the schedule here and there with programs of one-act plays.

The details of repertory are, however, fully discussed in the last chapter of this book.

In the matter of selecting original (unproduced) plays for Little Theater presentation, native dramas (portraying local life and problems, with characters familiar to native audiences), are the prize classics always, and are, indeed, excellent material (in one-act form) to enter in the Little Theater Tournament held each year in New York under the direction of Mr. Walter Hartwig, with the coöperation of the Drama League of America. This Little Theater Tournament is now national in its scope, admits entries from all parts of the country and is designed to further the interests of the Little Theater movement in America. This annual contest should be of particular interest to professional directors and talented amateur directors and players as well. Indeed, this national recognition of the Little Theater movement should fire all organized little theaters to further dra-

matic perfection and added coöperation between producing groups and their directors.

Business Fundamentals for the Little Theater

The financial committee, or business manager and his assistants, should be responsible for the bookkeeping, disbursements and financial standing of the organization. Under this committee come the appointment of ticket-sellers, disbursements of the costume committee, expenses of production, salaries and all items of expense, income and investments (such as property for a playhouse), special luncheons and the like. The chairman of the financial committee (or business manager) should submit a financial report to the managing board, presided over by the president of the organization, every month, or as each play is produced. Every dollar taken in and spent is accounted for, and concerted measures should be taken to curtail extravagances when the bank balance shows too rapid depletion. As nearly as possible, the theater should operate within a monthly budget which should be governed by local production requirements,

subscriptions, public ticket sales from month to month and the annual support of patrons interested in the enterprise.

The bookkeeping details of any active Little Theater should involve no more (and possibly less) trouble than the accounting requirements of any small growing business. A budget form, or simplified Kardex or book accounting system should not be difficult to maintain. This work comes entirely under the supervision of the business manager or chairman of the financial committee.

It goes without saying that a bank balance at all times (it need not be large) is a good thing to keep adjusted, in order that credit may be secured when it is required. Over-expansion should be guarded against. Many Little Theaters produce too ambitious plays the moment it is found that a following has been suddenly won over. It is well to expand cautiously and surely within sound business principles. It is not difficult to hold a lead once the pace has been set. However, it has not been established at any time that because a Little Theater is making money from pro-

duction to production, it is the proper thing to hoard it. It is likely that such a move may tend to frustrate the very ends for which the funds are being held, and may cause the theater to be regarded as a purely commercial affair. It is not the purpose of the Little Theater to accumulate money, but to put its earnings to beneficial civic use by producing better plays, educating and entertaining its community.

A Logical Way to Produce Plays

There can be no set rule for the definite and general choice of plays to produce from season to season. It is possible to suggest lists of Little Theater plays together with selected groups of one-act plays which will appeal to almost all Little Theater audiences throughout the country. However, local conditions prevail more or less over the Little Theater's production schedule. A play which may take one community by storm, may fall flat because of some local situation when produced in another. Every Little Theater must experiment cautiously; must feel out public taste and having

once understood this, the matter of cultivating that taste for consistently better drama may be gradually effected, bit by bit as time goes on.

Cumbersome scene shifts should be avoided as much as possible. Costly sets deplete the treasury too quickly. However, an experienced paid carpenter, employed part-time, with a willing staff of volunteer workers under his direction, can often accomplish a great deal in the way of scenery of collapsible construction, which can be economically handled, where two or more scene changes are required.

In the majority of successful Little Theaters, a carpenter is employed (his salary is paid out of the fund made available by the sale of seat tickets) to construct only the necessary "practicals" for every setting. Doors that are hinged and open in or out, actual knobs and locks required by the action of the play, window sashes that work, all built-in items that go to make up practical stage effects, are placed in the hands of this carpenter, who operates under the direction of the production committee. The rest of the scene-

tacking, painting and assembling is done by volunteer workers.

In the matter of designing special scenery, local architects can be enlisted to contribute their skill as well as their patronage. Interior decorators often volunteer to donate their services and materials, when approached in the right manner. The work can be made to benefit all who contribute to its accomplishment. No stone should be left unturned in the interests of every production.

Successful management, then, depends upon a responsible and enlightened staff under the guidance of an inspired director. Too much emphasis cannot be placed upon the necessity for such a director, for no matter what the qualifications of each member of the staff may be, they are practically useless without the right kind of leadership.

ADVERTISING THE LITTLE THEATER

CHAPTER 3

ADVERTISING THE LITTLE THEATER

Work of The Publicity Committee—Enlisting Local Newspaper Coöperation—The Value of the Little Club as a Promoting Group—Poster and Poetry Contests—A Specimen Advertising Campaign

To ride the Little Theater upon a circus wagon through the streets of Dramadale would seem to be a sort of sacrilege. "Noise" and flag-waving for the Little Theater generally prove worse than no publicity at all. The Little Theater is naturally founded upon a high purpose, which is dignified, intelligent, and unassuming. Little Theater advertising should be more in the nature of persuasive, educational and informative publicity than blunt commercial exploitation, though governed by sound advertising principles.

The purpose of publicity is to make new friends. A better way of putting it is to say it is to interest new people, prospective members, as well as to render an informative service

to inactive members who are not able, by the nature of their work, to keep in constant touch with playhouse activities. This task cannot be wholly entrusted to the sort of display advertising still used by the straggling road shows.

Little Theater publicity must be different. This does not mean that it must be odd or novel. Of course the nature of the activities of the Little Theater, with their home-town appeal, makes its advertising something better than straight theatrical display. Save when the Little Theater is advertised by the local department stores (as during a membership drive) and by the local banks, it should take the form of straight legitimate news. And "news," of course, is the very best advertising possible.

How the Advertising Committee Functions

The advertising or publicity committee's work is to see that all publicity is properly handled, and written to fit the editorial policies of the various newspapers in a community. In many places newspaper men and advertising men and women who use newspaper space ex-

tensively, are enthusiastic members of the Little Theater. The director of publicity, or chairman of the advertising committee, is in constant touch with the editors and advertising managers of the newspapers. A news service is given the editors and often many a good story "breaks," which as a result of the activity of the publicity committee, gets quickly to the papers directly through the Little Theater, when otherwise it might go astray, with no benefit whatever for anybody attached to its haphazard publication. Since many of these interesting news items, distantly related to the Little Theater, often concern some move of a consistent newspaper advertiser who is also a member of the Little Theater, the "stories" can be diplomatically cleared through the Little Theater publicity committee.

The Committee keeps in touch with the advertising managers of the department stores and industrial concerns, the bank executives in charge of bank advertising, and who are in position to present coöperative publicity plans submitted to the local Clearing House Associa-

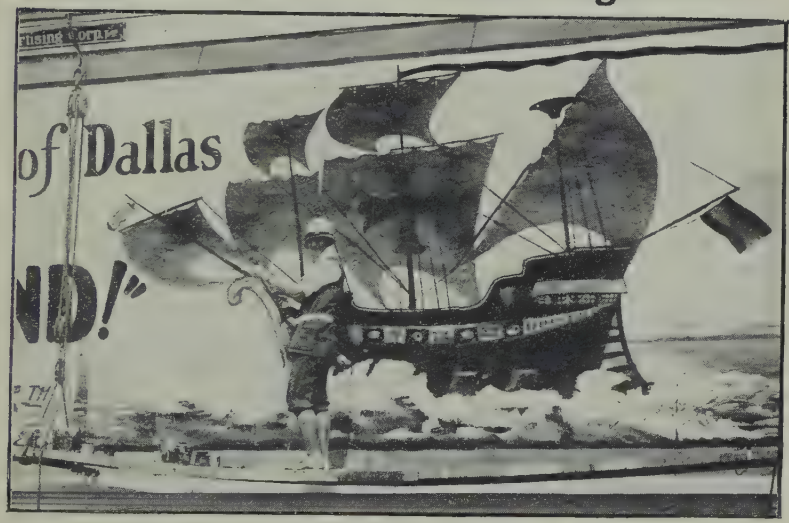
tion (when necessary) for acceptance; in short, with all business enterprises, clubs and institutions in the community that can be won over to aid the development of the Little Theater.

The Committee plans and executes the advertising campaign for each play, from beginning to end. This work is prepared sufficiently in advance to insure ample time for "follow-up" and the necessary contacts required to see these campaigns through.

The Committee arranges to have as many local book stores as possible display the published volumes of the plays as they are produced. Special book windows with Little Theater posters make valuable publicity aids during the production of each play. It is also a fact that an intelligent bookseller is a splendid agent of publicity.

The Committee also supervises and attends to the taking of photographs of each production. These pictures are later used for library reference and publicity purposes. Every year the Dallas group issues a year book, containing the pictures taken during the past season,

Woman Paints Theater Signboard



Mrs. Harriett Grandstaff's life-long ambition to paint a billboard was gratified last week when she was given an opportunity of "doing" the big board at the east end of the Oak Cliff viaduct for the Little theater. Mrs. Grandstaff, a Dallas commercial artist, is shown in the photo at work on a design advertising the Little theater's guest production, "Outward Bound," which will be presented at the Circle beginning Wednesday. She donated her services to the Little theater and the signboard space was donated by the United Advertising Co.

An outdoor signboard was donated by a local advertising concern. The artwork was done by a volunteer member of the Dallas Little Theater.

information about the Theater's growth, a list of officers and directors and a department devoted to the patrons.

The Committee coöperates with the Director and the producing staff in the following fashion:

Before plays requiring more than usual study and experiment for interpretation, are put into rehearsal, the Director may give a public reading before the play is read to the cast. This public reading of the play is announced, through the Publicity Committee, in the local press. The item invites the public to attend, giving the title of the play and an intriguing synopsis of its theme, together with the name of the reader. At the same time, interesting information can generally be found (after the play has been selected by the Play-reading Committee), concerning the life, work, and character of the author. These biographies should be made brief, human, and "newsy." If produced in the proper style and with sufficient human interest, the local papers in every community are only too willing, and even pleased, to publish them.

The accompanying sample is a good "story" form for such material:

MASEFIELD, AUTHOR OF LITTLE THEATER PLAY, ONCE BARTENDER

John Masefield, author of "Nan," the January production of the Little Theater, which opens Jan. 19, is known as one of the greatest poets of England today. He was born in 1875 and shipped for several voyages in his very early youth. His wanderings brought him to America, where he was employed as a day laborer, then later as an attendant in a Sixth Avenue saloon.

One day he found in a New York book stall a copy of Chaucer, which he read and which influenced him to devote all of his time to poetry. He finally settled in London and became a regular contributor of prose and verse to the periodicals of the metropolis. He was awarded numerous prizes for poetry at this time. Much of his literary fame has been won thru his sea ballads and narrative poems.

Always bear in mind that the type used for newspaper print is 8-point Roman. This allows you six words to each column line, and approximately 50 words to each column inch.

Try always to limit each news item to the space which in your own judgment of local

PICK OF NATION'S LITTLE THEATERS WHO ARE PRESENTING "OUTWARD BOUND"

EXTRA THE DAILY TIMES HERALD EXTRA

LITTLE THEATER STARS GUEST PLAYERS

Local Playhouse Closing Very Successful Season

MEMBERSHIP IS INCREASED AND FAME EXTENDED

THEY WILL DEFEND THE TROPHY AT NEW YORK

PLAYERS MAKE APPARATUS FOR LITTLE THEATER

The Trophy

CUP WINNERS RETURN FROM ROAD TOUR

THESE ARE PLAYERS WHO WON CUP FOR DALLAS

PERFORMERS FROM SEVERAL CITIES HERE

MAYOR AIDS MOVEMENT

CASTS COMPARED

CUP DEFENDERS OFFER NEW PLAY IN TOURNAMENT

Second Annual Little Theater Week Is Proclaimed by Mayor

GUEST PLAYERS MAY HANG UP A NEW MILEAGE RECORD

PLAYS SELECTED FOR PRESENTATION AT LITTLE THEATER

LITTLE THEATER OF DALLAS AROUSES INTEREST IN MANY PARTS OF WORLD

An "extra" published by a Dallas newspaper, including the mayor's proclamation, during an extensive membership campaign.

news values, each particular Little Theater story should be given, otherwise the city editor may revise it, or cut it down, and the result will invariably disappoint you. The idea is to write your copy so well and so briefly, but giving a complete story in each instance, that the editor will have no reason to revise or trim it down.

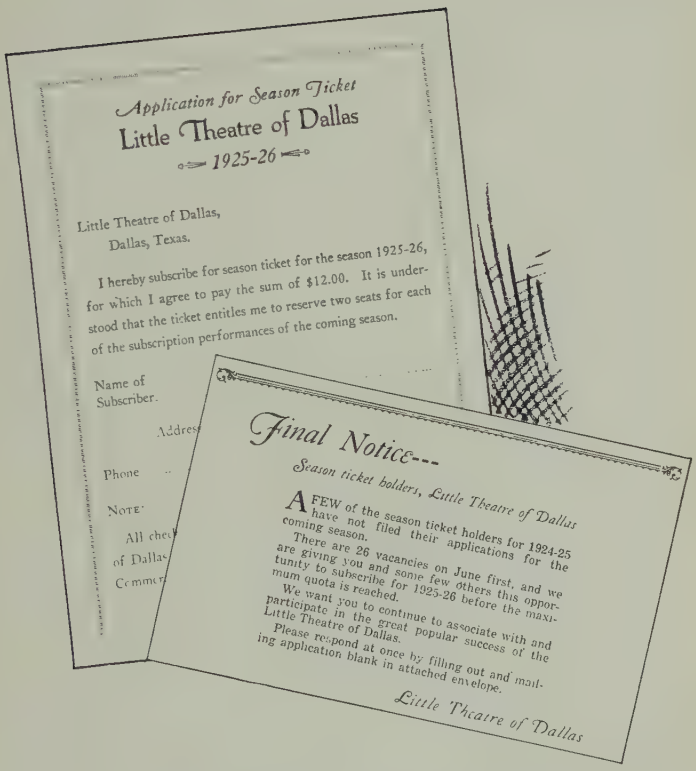
As to the public reading of plays, it will be found that the newspapers will provide enough space for the announcement when copy is given them a sufficient time in advance. Time, in this sense, usually insures a better position, for the average editor appreciates the value of advance copy and honors it over last-minute and clumsily prepared material, which has to be either rewritten or blue-pencilled.

Every effort, by word-of-mouth advertising, should be made to bring the theater-going public to these readings, especially when the players have their own Theater building. Such contact with the Theater on the part of the general public is very useful, especially as it implies no direct obligation to pay. The readings should, of course, be given free of charge. There is here an opportunity for the reader, or

director, to discuss briefly and diplomatically the work of the Theater, to suggest that members of the audience should, after the reading, "try out" for parts in the play. New players are occasionally found by this means, and besides, the reader is able to see what effect the play produces. He benefits by the reaction to his rendering and to certain passages and "values" in the play which may be open to doubt.

Bank Advertising; Poster and Poetry Contests

The advertising banks of every city are potentially one of the best publicity mediums for the Little Theater. Bank advertising is, as a rule, both dignified and attractive. It is nearly always in harmony with the atmosphere of the Little Theater. Simply an occasional mention in bank advertising space of the Little Theater, during membership drives, or an advertisement or two, using the Little Theater as the copy "theme" (linking the ideals of the two public services), will prove excellent publicity for both institutions. It is the sort of prestige advertising that lasts; it is not lost



Samples of membership blanks, which may be mailed separately, or enclosed with other printed matter of interest.

in a day, but appeals to the thinking, thrifty, home-builders, to the responsible and ambitious men and women of any community.

Little Theater poster contests, as a rule, call forth newspaper comment, if done in the right way, and enliven the interest of local artists and newspaper staff cartoonists. Even poetry contests—poems on the theme or leading character of a play—win literary, club and school response. Such contests, effectively put over, often tend to awaken community spirit. Small cash prizes, or better still, season tickets, are good things to award through the medium of the local newspapers.

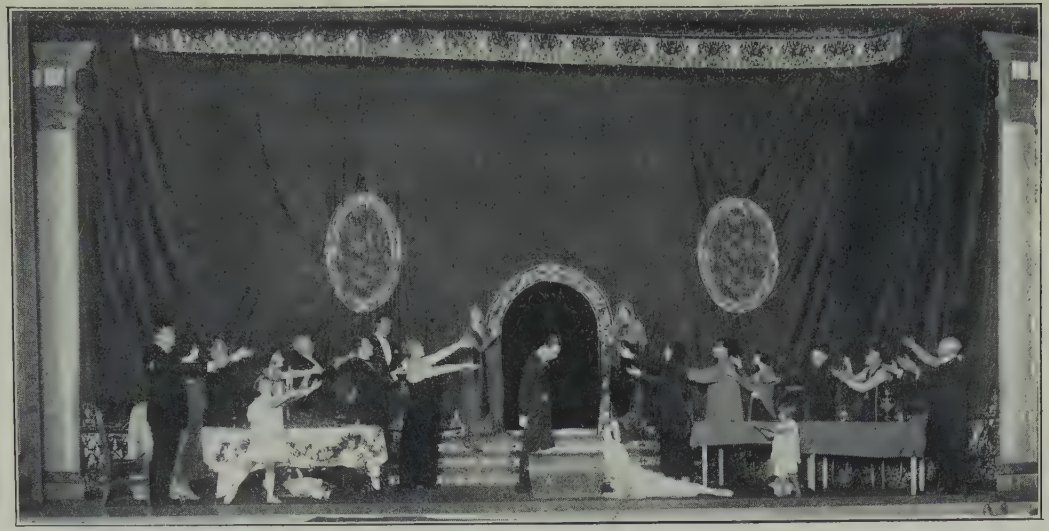
The Little Theater Club a Missionary Group

A Little Theater Club, coöperating with the Little Theater, can be made extremely useful to the producing group. At the club's meeting-place players, playwrights, director, producing staff, patrons and guests may congregate say once a month in some out-of-the-way café or privately rented clubhouse, or store made over into a tea room. Such a club promotes good fellowship and operates in the in-

terests of the Theater. The Little Club, or Little Theater Club, should not be exclusive nor should there be any prohibitive initiation fee or social demands or requirements. Of course it will be found, after a Little Club has been organized, that the most ambitious, enthusiastic and talented Theater members will respond most wholeheartedly to the idea. There is no reason why the Little Club (if it is operating as a tea-room) should not be patronized, and its privileges enjoyed regularly by all the members of the Little Theater. The club's only password should be a Little Theater membership. Guests of members should be made at home. Every Little Club guest is a "prospect" for membership.

An occasional get-together luncheon or supper at the Little Club's rendezvous, for the producing staff and director, can be used as a means of keeping up organization interest in the advancement of the work.

CAMPAIGNING FOR NEW MEMBERS



"The Masque," a specially prepared Community Chest contribution, performed at a local vaudeville house by the Dallas Little Theater Company.

CHAPTER 4

CAMPAIGNING FOR NEW MEMBERS

Enlisting the Support of Business Clubs—Coöperating With High Schools, Literary Societies and Community Officials—Value of a Widespread Membership—A Model "Little Theater Week"

A WIDESPREAD membership composed of representatives of the entire community insures a more genuinely democratic public than would be possible if the members were sought in any one social group, and besides, it enables the director to select his casts from a wide and varied public.

In addition to the word-of-mouth advertising assured by a large and varied membership, free publicity is more effectively secured in all districts (in the larger cities) where publishers of neighborhood weeklies are eager to get personal news items. Active Little Theater members residing within the distribution or circulation area of a district newspaper,

are potentially good "news" for such publications, and if the player's photograph is available the item becomes of double value. In other words, the Little Theater in this case is legitimately linked up with the local society news.

It is desirable, therefore, to have the Little Theater membership represent the whole community and to be recruited from as many businesses, crafts and professions as possible. It need hardly be said that any effort to restrict the membership to persons of "important" social standing is fatal.

Campaigning for Whole Public Support

The entire community must be made to realize the civic value of a Little Theater. The working public, as a theater-going class, should be interested in the productions, on the ground that these are both entertaining and instructive. A certain percentage of the Little Theater membership should represent the masses. At no time should the membership be confined to the talented, scholarly and

Scenes from J. W. Rogers, Jr.'s, "Judge Lynch" (above) and Paul Green's "The No 'Count Boy," Dallas Little Theater productions which won the Belasco Cup in the National Little Theater Tournaments, New York City, 1924 and 1925.

financially independent elements of the community.

A spirit of friendly coöperation should prevail in all quarters. That part of the public opposed to theatricals, on religious or ethical grounds, must be encouraged to "try" their Little Theater. Since the Little Theater stands for the highest ethics of the drama, the conscientious objectors are certain to be surprised, pleased and many of them eventually won over as regular members of the Theater and patrons of the movement in their community, provided they are tactfully initiated into the activities of the playhouse.

The problem, of course, is to come into touch socially with these persons, showing them that the aim of the Theater is not exclusively "heathenish," but constructive, educational, civic. Consistent advertising, careful new membership promotion, varied and interesting productions, the preservation of an attitude of "open house" at the theater, and an above-board method of financial management, cannot fail sooner or later to inspire public confidence, approval and support.

Support of Business Clubs Is Important

The business and professional clubs of every city include a number of the most enterprising and influential men of the community. Hundreds of potential Little Theater patrons and play-goers in such organizations are still unaware of the real uses to which the Little Theatre can be put.

The prejudices of the practical business man concerning the work and purpose of the Little Theater must, where they exist, be overcome. This informative work can be done without friction, and a plan of service unfolded gradually by systematic and diplomatic contact, and not too aggressive "salesmanship." The Little Theater has not something to *sell;* it has a great deal to *give,* but this may not be apparent to all business men at first sight. The business man is apt to see only an imagined danger of being drawn into a bothersome affair, laden with detail and one that may overtax his spare time and pocketbook. Of course he is wrong, if he judges the Little Theater as an object of charity. It is not that. It

can be made to be business-like and highly serviceable. It can be made to be self-supporting and an excellent investment in many ways while requiring only sufficient backing to keep it in good order.

The Little Theater can also be made to cooperate with the schools and colleges in every locality. With the phenomenal spread of drama work in all our educational institutions, comes an insistent demand for the production of plays. The Little Theater is an educational workshop, which can be made to appeal to every school and college.

The work of the Dallas Little Theater was systematically brought to the attention of the business clubs of the city. They were told of the theater's value to them. The "cause" of the Little Theater was first presented by the director of the playhouse at a Rotary Club luncheon. After the address, this club requested that the players show a sample of their work before it. It naturally wanted to be shown. The Theater was put upon its mettle. It was asked to walk to the operating room. Why not? It had only a minor organic ail-

ment. It needed only a dash of industrial faith in its purpose.

The Theater "walked" a few weeks later with a careful production of a one-act play with a direct appeal to men. The production was successful. The players made good. The Kiwanis Club also became interested. The element of club competition, possibly, entered into that! At any rate, the Dallas Players were invited to appear before the Kiwanians.

Within two weeks the "test" play had been seen by more than six hundred level-headed business men. The Little Theater was discussed by Rotarians and Kiwanians. Men who had previously evaded the discussion of the work of Little Theater with their wives began to attend performances. A substantial increase in membership and patronage was immediate. The Theater had made good.

When the drive for new members for the season of 1924 was begun, the Theater had letters from the presidents of both Rotary and Kiwanis clubs, assuring the Playhouse of their hearty coöperation, the president of one of the clubs going so far as to recommend that

the Theater write a letter to be enclosed with the weekly letters sent by the club to all its members. Though the Theater had nothing to sell in the strict commercial sense of the term, it had sold its idea among a class of men who are generally sceptical of such institutions.

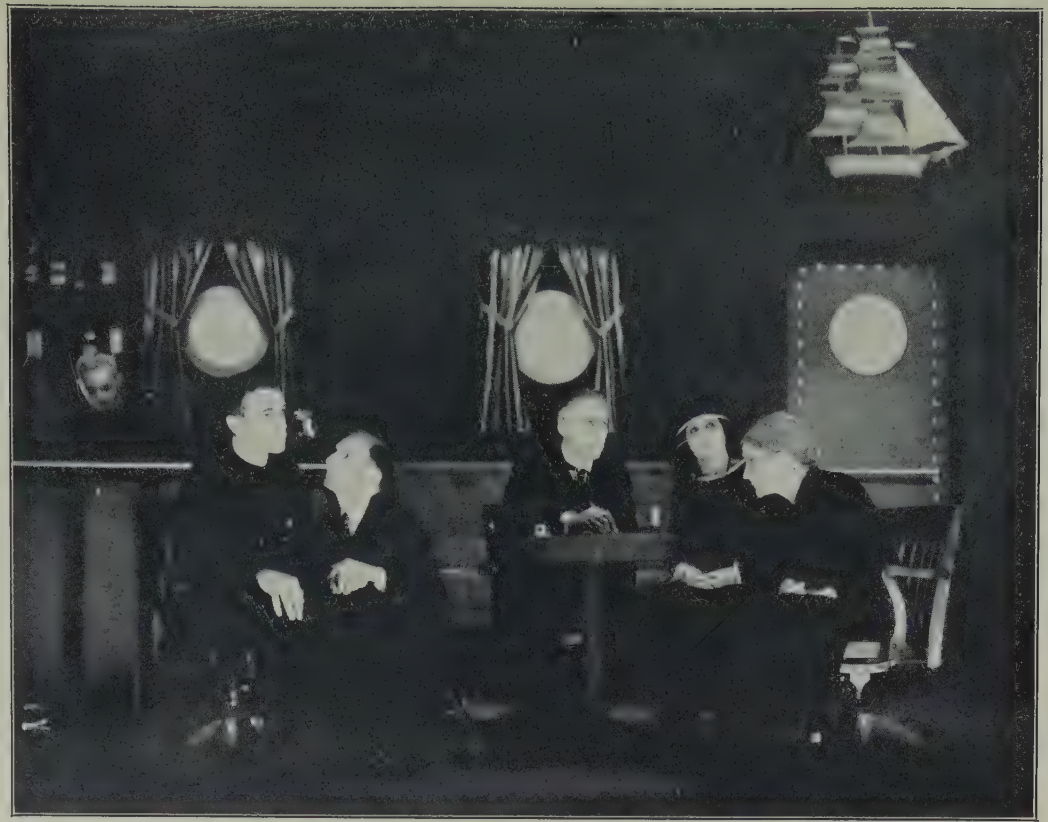
School Plans and Other Contests

A class in journalism in one of the local high schools was next approached. It was suggested to the principal that the students "cover" the Little Theater as an assignment in theatrical advertising and criticism. The idea appealed to the school board and aroused the enthusiasm of the young people. As a result, this school work was immediately begun, and a class of forty-five pupils set about to work out advance stories of the production of "Mary the Third." They haunted the Little Theater for ideas, interviews and special stories. They discussed the play and the cast with their classmates. Signed stories appeared in the local newspapers. The newspapers took kindly to the idea. Its theme—advertis-

ing—was given special prominence. The contest attracted over two hundred people—actually traced—who might otherwise have overlooked the Theater.

During this membership campaign, the advertising managers of the various local department stores were approached. Three large stores provided sufficient space in their page advertisements to feature the Little Theater play that was produced during the drive. The stores also enclosed small printed cards, supplied by the Playhouse, about the Little Theater in all their monthly bills. This was the first time that actual display "advertising" was employed. It was done in a dignified way, proved quite effective and won a good deal of favorable comment.

The Poster Contest achieved a record for interest and membership, in connection with the performance of "Romeo and Juliet." The two winning posters were displayed in a window of the city's most exclusive department store, and the many other posters submitted were shown in conspicuous places about the



A scene from "Outward Bound," the first cooperative Little Theater production in this country. Players from ten groups were represented.

city. Later these posters were displayed in the Little Theater.

A member of the "Shakespeare Club" played the part of Juliet and the club bought out the entire house on the opening night of the play, thus publicly endorsing the Little Theater Movement. The receipts were nearly doubled during the exceptional run of this play.

A Model "Little Theater Week"

All mayors may not so definitely understand the importance of the Little Theater to the community, nor respond to the practical advances of the publicity committee, as did Dallas's city executive. When the Little Theater Week was finally proclaimed by the mayor, the event was the long-sought result of years of painstaking demonstration on the part of the workers to convince the city officials of the civic importance of their Little Theater.

The Theater needed more official support, consistently, and not sporadically in the way of an occasional contribution to the producing

fund. It wanted a larger and more significant representative following from the industrial, business, political and professional organizations. The Mayor had to be convinced. That he *was* convinced is proof enough that the Little Theater has much of value to offer every community.

In 1923, the first "Little Theater Week" in the history of the Little Theater, was proclaimed in Dallas by Louis Blaylock, Mayor of that city. One of the local newspapers struck off a special Little Theater edition carrying the mayor's first proclamation, which reads as follows:

PROCLAMATION

Believing that appreciation and participation in the drama is a healthful and essential activity in any well-rounded community and realizing what the Dallas Little Theater has done in the three years of its existence to promote a democratic and discriminating appreciation of the best in the theater, I, the Mayor of Dallas, officially recognize April 28 to May 3 as Dallas Little Theater Week. During this time, I hope that the aims and ideals of the Little Thea-

The Little Theatre
of Dallas

Presents

"Outward Bound"

By Sutton Vane

with an all star cast of touring players from other Little Theatres throughout the United States

"OUTWARD BOUND"

By SUTTON VANE

CHARACTERS

In order of their appearance

Scrubby ..... George J. Hecter
of the Coach House Players, Chicago

Ann ..... Frances Gray
Of the Carolina Playmakers, Inner Hall, N. C.

Henry ..... Joe Peel
of the De Jur Little Theatre

Mr. Prior ..... Lars Porter
Buffalo Players, Buffalo

Mrs. Cleveden Banks ..... Jessie Tharp
Of the Le Petit Theatre du Vieux Carre, New Orleans

Rev. William Duke ..... Leon Jacobers
Of the Little Theatre, Birmingham

Mrs. Midgett ..... Elouse Sterling
Of the Pasadena Community Players, Pasadena

Mr. Lingley ..... J. Williams Macy
of the North Shore Theatre Guild, Chicago

Rev. Frank Thompson ..... Charles Edwards
Of the Kansas City Players, Kansas City

Synopsis of Scenes

Scene On Board Ship
Time The Present
ACT I—The same
ACT II—The same
ACT III—The same.

Curtain lowered during Act III to designate the passing of time

The Producing Staff

Director ..... Oliver Hazzdell
Assistant to the Director ..... Frank Harting
Stage Manager ..... H. Bey Smith
Lights ..... Charles Kahn, Jr.
Properties ..... Mrs. Perry Bentley
Make-Up ..... Marion Woodward
Costumes ..... Mrs. Leon J. Pepperberg
Stage Setting ..... Mary Helen Holden and Walter Sharp
Business Manager ..... J. W. Pat Murphy
Prompter ..... J. W. Kennedy
Publicity ..... Mrs. George Fairtrace and Lou Upshaw
Tickets ..... Mrs. Albert Sweeney, Jr.
House Chairman ..... Elmer Scott

Scenery painted by John Oglesby, Jr.

We wish to acknowledge the courtesies extended us by the following

UNITED ADVERTISING COMPANY
ANNABELLE CLOPTON
SANGER BROTHERS
HARGREAVES PRINTING CO
HARRIETT PHILIP GRAND STAFF
ZIMMERMAN SIGN COMPANY
ARETW FI ENITURE COMPANY
JEFFERSON HOTEL
STOMAN MARCUS

In presenting "Outward Bound" with such a cast of [illegible] the management has endeavored to give the Dallas Little Theatre audiences the best that is available. The play itself needs no introduction, for it has been recognized as one of the most outstanding successes of the present season.

As a matter of record, we may say that it almost coincided with the opening of the Dallas Little Theatre's fifth season. It has given an opportunity to bring to Dallas audiences a number of players who have appeared in stock companies and theatres from New York to California. This is the first time a production has been made in which the various Little Theatre groups throughout the country join a personal relations up and the success of the present production will be watched with interest throughout the United States.

Each year the Little Theatre of Dallas hopes to offer its subscribers more each season. Plans are already being considered whereby next spring a famous musical comedy company will come to Dallas and play a week with the same playhouse as the one which they are entertaining at present.

During the season of 1923 of the organization expects to have an annual subscription season of seven productions with an extra production which will be open to subscribers only. The plays which will be given will be chosen from the best examples of modern and current drama and it is the policy of the management to give to Dallas audiences only those productions of merit.

The Little Theatre is open to membership to all. It belongs to all those lovers of the theatre who desire to take part in its welcome activity, who wishes to become a season ticket subscriber. The price of subscription tickets will remain twelve dollars and this entitles the holder to two reserved seats for all productions during the season (at a cost of less than eighty cents each).

Among the plans being considered for next year's program are "Candida," "The Devil's Disciple," "Pygmalion," "The Youngest," "Hay Fever," "Saint Joan," "Mrs. John Ferguson," "Mrs. Dot," "Peg O' My Heart," "A Marriage Proposal," "The Romantic Young Lady," "Twelfth Night" or "As You Like It" by Shakespeare, by Sheridan, by Molnar, by Barrie, by Synge, by Gregory, by Sheridan.

The Little Theatre of Dallas is now in its own building, but owing to a desire to accommodate more of our patrons and friends and due to such a large demand for seats, it was deemed advisable to use a larger theatre. Next year's presentations will be given as usual, at the Little Theatre on Olive Street.

Officers and Directors

MRS. R. E. L. KNIGHT, JR. ..... *President*
MRS. ANNA ROXTON BECK ..... *First Vice-President*
MR. LOUIS LIPSITZ ..... *First Vice-President*
MRS. W. P. BENTLEY ..... *Secretary*
MR. J. W. PAT MURPHY ..... *Treasurer*
MRS. GEORGE FAIRTRACE ..... *Corresponding Secretary*

Mrs. Alex Cuney
Mrs. Leon J. Jones
Mr. Edgar L. Flippen
Mr. Loren Jones
Mr. Louis Lipsitz
Mrs. H. H. McConnell
Mr. Thomas Nerbery
Mrs. Edgar Padgett
Mr. Louis V. Quilico
Mr. Ed Sanger
Mr. Elmer Scott
Mr. Leon Sperber
Mrs. Albert Sweeney, Jr.
Mrs. A. J. Torr

Mrs. W. P. Zumwalt

Patrons and Patronesses

[illegible]

Specially prepared program for "Outward Bound."

ter may be called to the attention of the people of Dallas in such a manner that they may be inspired to become a part of and support this organization, which is open to every one, and the sole purpose of which is to utilize and develop in a fruitful and profitable fashion talents among our citizens that otherwise would have no opportunity for expression.

LOUIS BLAYLOCK.

This Little Theater Week has now become an annual event in Dallas in April of each year. It is a holiday occasion for all connected with the Theater and a week of high interest for the whole city. During this week a membership drive is launched which puts into motion the various publicity practices demonstrated in this hand-book. The campaign is intensive and is systematically engineered by the Advertising and Membership Committees, which plan their work months in advance of the time when the Mayor is expected to issue his proclamation.

There is no limit, really, to the number of legitimate things an ingenious membership committee can do to attract community in-

terest and to arouse official, as well as social, club, school and industrial interest in the extension of its work. So long as membership promotion "stunts" are never permitted to become "ordinary" in their appeal for interest, the variation of plans and ideas merely depends upon the originality and mental fertility of the membership committee.

For example, "The Masque," which was a specially prepared novelty for presentation in a vaudeville house during a Community Chest Drive in Dallas, was given by the Little Theater exclusively in the interests of the Community Chest. The door receipts were turned over to the Chest officials, after the play had enjoyed a successful run of one week. While helping a good community cause, the Little Theater thus put itself on public record for its attitude toward things of civic value, and in so doing, placed the Little Theater before thousands of people who had not been interested in its existence before.

LITTLE THEATER FINANCE

CHAPTER 5

LITTLE THEATER FINANCE

Safeguarding the Finances—Auditing and Accounting —Financial Statements and the Distribution of Expenses—Receipts—The Budget as a Guide

If your Little Theater is incorporated and systematically managed from stem to stern, your financial structure, on paper, will line up something like this:

Finance Committee

The President, Treasurer, Auditor and Director comprise the Finance Committee. It is their business to consider all financial operations and make recommendations to the Board of Directors.

Budget Committee

A budget is made up prior to the opening of each season by a Budget Committee, apportioning the expected income to the various operations on a basis of past experience. This

serves as a check on expenditures, and a safeguard as well.

Tickets and Accounting

Season and Patron tickets are in coupon form. The Treasurer is the custodian; he is charged by the Auditor with the full cash value of every such ticket printed. An exact accounting is of course required. No such ticket is delivered until paid for. Separate ledger card accounts are carried by the Treasurer for all Patron and Season members.

Records of all Patron and Season members are kept in the box office in steel visible record cabinets, for quick reference and verification in issuance of reserved seat tickets, and for protection against illicit use of lost season tickets replaced by duplicate.

Separate card records are kept of season ticket holders in numerical order for ready reference to numbers.

Single seat coupon tickets are charged to the box-office by the Treasurer for the full number of the performance given. The box-office delivers these tickets to patrons only on

receipt of cash, season ticket coupons or of authorized requisitions, as for the press, "courtesy," etc.

The door passes no one without official tickets, except officers or members of the producing staff of the play.

The takings at the door and all box-office receipts are checked by the auditor at the end of each production.

Rentals

The Board of Directors establishes the policy and price for the rental of the Little Theater. A copy of each contract is then sent to the Treasurer for collection.

Rentals and sales of costumes, manuscripts, royalties, etc., are negotiated by the Director, who is held responsible for return of rented material, and accounts to the Treasurer at once for all rental and sales contracts.

Donations for Specific Purposes

Statements of all cash donations are sent to the Auditor by the Treasurer, showing the purpose to which they are to be devoted. All

bills for the fulfillment of the purpose bear such notation to admit an accounting of receipt and expenditure.

Bills, Invoices, Etc.

All bills rendered on account of Little Theater transactions are rubber-stamped to receive the O. K. of the proper official and to show the particular play for which the expenditure was contracted. Only on this authority will the treasurer pay.

Audit, Financial Statements, Etc.

In addition to the Treasurer's report, the Auditor makes a monthly audit, sets up a distribution of expense and renders a monthly statement of expenditures on the basis of the budget allowances.

The distribution of expenses is as follows:

(1) Salaries.
(2) Royalties, Mss., and library.
(3) Production expense; sets, stage, etc.
(4) Tickets and programs.
(5) Publicity and extension.
(6) Interest, rent and capital payments.

Scene from a production of "Romeo and Juliet," showing a simple and beautiful setting, made of flannel tacked on flats.

(7) Insurance and taxes.

(8) Repairs, maintenance, telephone and telegraph.

(9) Alterations and equipment.

(10) Stationery, postage and office expenses.

(11) Miscellaneous.

(12) Refunds and checks.

The receipts likewise are itemized as follows:

Patron tickets.

Season tickets.

Box office receipts (for each play).

Rentals, royalties, etc.

Donations and equipment.

Miscellaneous.

Printing

Printing contracts are let on competitive bids where amounts aggregate more than $10.00.

The Budget as a Guide

The budget is a necessary check on the operating and producing expenses of a Little Theater. The tendency to "run wild" finan-

cially when a constant membership is known to have been won over, has nearly caused the collapse of many a Little Theater.

The specimen budget which occupies a special place in this chapter is based upon the expenditures of no one Little Theater, but is representative of appropriations for salaries, playhouse operating costs and a general play-producing allowance in keeping with income.

A budget can be adjusted to fit any smaller or more elaborate organization seeking some definite principle of operating costs and revenue percentages.

The production figures are flexible (more so than operating expenses, which are bound to be more or less rigid), and items such as royalties, costumes, properties, lumber and practical requirements are determined by the plays presented.

A Model Membership Scheme and Plan of Subsidy

This budget, devised by the authors as a practical example of Little Theater financing, provides for a season of seven productions,

A LITTLE THEATER BUDGET

Operating		Production		Revenues	
Pro.		Costumes	$450	Public	
Paid Director	$5,000	Royalties	400	Ticket Sales	$ 500
" Carpenter	700	Lumber		Dues from	
Theater Rent	2,500	Hardware		750 Members	9,000
" Maintenance.	350	Light and		Sub-rental	
Light and Heat	250	Stage		Theater Bldg.	200
Janitor	150	Equipment		Subsidized by	
Incidentals:		Photos,		100 patrons	2,500
Telephone		etc.	1,000	Re-sale of:	
Office sup.				used lumber, properties. Also scenery rented to club and school performers..	300
Direct-mail					
etc.	200				
Totals	$9,150		$1,850		$12,500

Annual Balance in Bank for Expansion and Special Performance Purposes
$1,500

one play each month, from November to May, and a run of six nights for each play. Matinees are optional, and when practicable can be included as an additional source of income. The figures take care of a playhouse investment of $25,000, secured, let us say, by twenty-five patrons of the producing group, who have purchased a thousand dollars' worth of Little Theater Building Company stock. Such a building should have seating capacity for at least 275 people.

The budget utilizes the income from:

500 public seat sales (out of a possible thousand) at $1.00 each.

750 constant members who pay $12.00 each per season, entitling each member to two reserved seats for each of the seven performances.

100 patrons (also subscribing members) who contribute $25.00 annually in addition to their season membership dues.

Since the Little Theater is not primarily maintained for profit, it is advisable to limit

the number of patrons to a reasonable proportion of the subscribed membership. This will result in a "patron list" which from time to time will have vacancies; these can be filled by old members in the order of their expressed desire, or with new members who may request to be admitted to the honor list of patrons.

WORKING WITH THE DIRECTOR

Scenes from a production of Masefield's "Nan." One set was used throughout.

CHAPTER 6

WORKING WITH THE DIRECTOR

A Chapter for the Amateur Director and Little Theater Players—Teamwork That Insures Success—Scheduling Rehearsals to fit the Convenience of the Players—Indexing "Types" for Play-Casting—The Little Theater Workshop.

WHO takes the curtain call? Who gets the applause? The playwright? The director? The coach?

The players, to be sure. They are your heroes and heroines. The clever make-up girl, the gifted and obliging old stage-carpenter, the scene-painters and scene-shifters, the ticket-sellers, the director—all remain in the background. Their only reward is the success of the play. If their labors produce results it is taken for granted, and this is as it should be. These persons are expected to support the "front line." They do.

But such a reward! Behind the scenes one will sometimes see (not hear) a dance of joy,

for there must be *some* temperament backstage. This is happiness in obscurity, one of the great mysteries of the Little Theater to individuals who live and labor entirely for self.

The Director as a Leader

The director should be looked upon as the inspirational heart of the organization. He is the humble taskmaster, the teacher, the interpreter at all times. He deserves obedience on the part of all. He is, perhaps, worthy of sacrifice. He is at least worthy of wholehearted coöperation. To the Little Theater member is addressed this message: Work with your director at all times to the limit of your ability.

Not all Little Theaters, however, can afford a paid director until a substantial membership has been established and the producing company is sufficiently subsidized to provide for cautious expansion. All Little Theaters should, if possible, have an experienced coach, but when this is out of the question, enthusiasm upon the part of the players, together

with faith in each play produced, will help the amateur director.

Amateur Director Is Handicapped

No volunteer amateur director can do adequate justice to his task while his work is given without remuneration as a part-time contribution. There is plenty of work for the amateur director in running the "workshop," which is elsewhere discussed in this book. Instead of brewing rebellion and dissatisfaction in the group, the introduction of a dependable paid director is considered a step in advance, hailed with added enthusiasm, greater coöperation and more happiness and sacrifice upon the part of every active theater member. And this is as it should be, for when a Little Theater has developed to a point where a professional director should be called in, it may be sure that it is advancing. For a Little Theater has proved its mettle and accomplished its greatest victories between the time of its organization and the time it calls in a paid director and has its own home.

Yet the amateur can do a great deal, as has

already been said, when his company works with him to the limit, and gives him absolute and constant assistance. The amateur can do much to prepare his organization for the paid director. For when the right professional comes in, the theater should be sufficiently organized to provide him with an organization and at least the nucleus of a good company of players. When the theater is given over to the professional director, you will observe him "call in" his army of workers. You will note the corrections and added entries he jots down upon the file cards. You will marvel at the number of new cards he will add to the box, and how quickly names will appear on the blank boards. Before you know it new voices, faces, an army of new workers will appear to join the ranks of the Little Theater.

Professional Director Is Logical Solution

And this is where the paid director begins to take hold upon his organization. The amateur director, while many times realizing that a certain ardent and generous member is not at all fitted for the rôle he (or she) may wish

A scene from the production of Milne's "Mr. Pim Passes By." One set was used throughout.

to play, sacrifices the play to satisfy a patron. He may think it necessary to do this, simply as a matter of policy. The amateur director, being one of the volunteer group himself, is often timid in matters of this sort. To a great extent he is right, for he cannot have the prestige and authority which almost always go with the outsider who is paid for his services. The professional director's system is recognized the first day he gets to work. He is, of course, enjoying the advantage of his professional standing over the amateur, but it is this very element which the amateur director appreciates most and which the theater players recognize at the outset. Sacrifice of individual ambitions upon the part of a few members? To be sure, the surrender amounts to just this in many instances, but isn't it worth it? After a few months misunderstandings are usually swept aside in the enthusiasm which follows every successful reorganization.

Play-Casting and Rehearsing

There are many amateur directors who cripple their excellent work by maintaining

a troublesome schedule of rehearsals that does not fit the convenience of the volunteer players. This is an important matter which the intelligent professional director will work out. The amateur director, in his zeal to produce a finished play, many times neglects to "train" new players, and having found a few "trusties" who can always be relied upon to handle a difficult part, may overwork these willing and zealous helpers.

The reaction to this method of play casting and rehearsing not only harms the organization, but has an unsatisfactory effect upon the audience, or regular members who come to the plays but do not contribute directly to the theater management. There is an exclusive "stock" effect that becomes annoying to the public after a short time, and presently gives the impression that the theater is limited in its scope and operated by a few who hold a monopoly, so to say, over the business of acting and management. This is bad. Casts should be varied and changed for every production, or at least reappearances of certain talented members should be scheduled far

enough apart to give an impression of a systematic and impartial management. With the aid of the "workshop," the card index, and the public volunteers as a result of public readings of plays from the Little Theater stage, the amateur director should have little difficulty upon the whole in getting together new casts during every play season. A rule concerning repeat appearances provides that no one member may appear more than three times during a year. An exception is made only when a "type" is wanted and a certain member, let us assume, having appeared three times during the season, is called upon once more to play a particular part for which he alone is best fitted.

However, it is not at all unreasonable, and quite within Little Theater ethics (while at the same time serving as a form of interesting publicity) to advertise in the classified columns of the local newspapers, and pay a moderate salary for, the services of some rare "type" of individual when it is impossible to recruit him from the ranks of the members and their friends.

Rehearsals Should Be Carefully Timed

Since about nine out of every ten Little Theater players are persons occupied in the various professions, arts and businesses, the rehearsals for practically every play must necessarily be carried on in the evenings and Saturday afternoons of each week. Sunday afternoons and evenings are sometimes used when a difficult play needs emergency treatment eight or nine days before the opening date. But Sunday should rarely be made a work-day for the members unless they voluntarily choose to rehearse. However, it is not at any time an easy matter to get the whole cast together for Sunday rehearsals, and generally week-day afternoon rehearsals (for an hour or two when it is possible for the players to take time off once or twice) prove often more successful than Sunday morning or afternoon rehearsals.

However, both week-day afternoon and Sunday rehearsals should be avoided when possible, and the evening and Saturday afternoon rehearsal schedule adhered to strictly in the

A scene from O'Neill's "The Emperor Jones," as performed at the Dallas Little Theater.

interests of the players, their friends and families, and the maintenance of organization good-will and coöperation. It is dangerous to over-train the cast at any time. An over-trained soldier, athlete or actor is very apt to become fatigued, nervous, and generally unfit to perform at his best when the time comes for concerted action. Most frequently, the failure of a Little Theater actor to "make good" in one part or another is due to a tiring schedule and the lack of sufficient relaxation.

The Little Theater Workshop

The Little Theater "workshop," functioning in conjunction with the director of the Little Theater, can be made to be a valuable student unit in every Producing Company having its own playhouse.

This department is operated by and for the active theater members, and is the dramatic laboratory of the main theater, under the supervision of the director, who lends his aid in perfecting the plays produced.

Members of the theater who act, write and read plays make up the producing body of

the workshop. Original one-act plays are whipped into shape by an amateur director (under the guidance of the regular paid director), and the plays, when ready for presentation, are produced in the Little Theater proper. The workshop audience is an invited one and is usually made up of the aspiring playwrights, actors, etc., of the community, their friends and relatives.

The experimental workshop coöperates at all times with the Director, and in no way interferes with the sub-leasing of the building nor with the production, on schedule, of the regular Little Theater plays of the season. The workshop functions very much like a Little Theater within a Little Theater, and has demonstrated its value as a school of stagecraft, a clearing-house for ideas and a valuable machine for discovering and nurturing talent in all the branches of theater work, from playwriting to scene-painting.

It is above all a place for experiment. A new actor, a new play, a new device in scenery, ought always to be tried out first in the

workshop. Here it is possible to gain experience without paying too heavily for it.

Among several of the most successful of these work-shops may be mentioned Inter-Theater Arts, Inc., of New York, and the Carolina Playmakers of Chapel Hill, N. C. Though not devoted exclusively to work-shop activities, the Drama League of America is in touch with such activities. Mr. Walter Hartwig has developed what is in reality a try-out system for work-shops, in his National Little Theater Tournament, an annual affair held in New York City.

SCENERY MAKESHIFTS THAT SAVE MONEY

CHAPTER 7

SCENERY MAKESHIFTS THAT SAVE MONEY

Making Over Old Flats—The Economy of Wall Paper, Dyed Fabrics and Upson Board—Simplicity the Keynote of Success.

DIRECTORS of successful Little Theaters are often asked, "Does the Little Theater accomplish more in the way of acting than it does in scenery development? Do you concentrate upon one aspect of producing rather than another?"

The answer has been, and still is, that since the Little Theater cannot possibly compete with professional actors it is more within its province to experiment with stagecraft. This it can do, and should do, and still remain "Little Theater." Certain especially talented individuals in every group usually do accomplish much from season to season in the way of scenery invention and improvement. Such

experiments are entirely within the scope of the Production Committee, in every well-organized Little Theater, which concerns itself chiefly with this problem. This committee should work in harmony with local architects, artists and interior decorators, who can be persuaded to donate their services for the satisfaction or publicity they get out of it.

That many Little Theater groups are doing unusual and interesting things in the way of scenery makeshifts that save money, is evident when one takes the time to look into the work of the thriving Little Theaters throughout the country. Enthusiasm plus a dozen willing hands has done wonders. A mere aggregation of old flats, paint pots and a few armfuls of dyed fabrics are quite enough to begin with.

Yet, when presented in final form, under the most effective lighting, how delightful good work can become! But how grotesque and startling many makeshifts would seem to an innocent audience were it to know what weird things lay underneath the average "opera house" or stock scenery made over for Little

Theater use! Consider those interesting performances given from time to time, in a dilapidated town-hall or the local firehouse! Usually, there is but one set of scenery included in the rental of the building, and the lack of funds on the part of the players prevents renting more. The sets at first seem impossible. An interior of bilious green presents a real problem, and it has not been very long since the flats were done with pink, plump cupids floating about on clouds. Imagine then, having to make this scenery over to do a play like "Lady Windermere's Fan." Would you, as a director, feel equal to the task?

One glance at such an amazing stock set convinces one that something revolutionary must be done to disguise it.

Making Over Old Stage Sets and Properties

In preparing "Lady Windermere's Fan" for rehearsals the director had visualized the setting for the first act in grays and lavenders —something reflecting the daintiness and charm of Lady Windermere. Knowing that

a neutral background would properly offset almost any color scheme, a committee set out to find the right covering for the old flats. It was found in a low-priced oatmeal wall-paper of a slightly darker tint than an oyster-shell gray.

With a corps of enthusiastic workers, the entire set was measured and covered with the paper, leaving, of course, openings for the windows. Window-frames and doors were painted in with a dark gray calcimine. At the French windows and doors were hung yellow cheese-cloth curtains. Cheese-cloth is very effective for this purpose and quite inexpensive.

There was also one set of furniture in the house, gray wicker, upholstered in chintz of many colors. The color of the wicker was adaptable to the purposes of the producers, but the chintz seemed out of the question. What was to be done?

There was talk of borrowing furniture, but it was found that the disbanded players of the preceding year had so abused the borrow-

ing privilege that the local stores had taken a united stand against it.

The old flats had been covered, had they not? Why not do the same with the furniture upholstering? The producing group concentrated on this problem. Samples of sateen were secured and a white-and-black stripe pattern selected—width about an inch and a half. This was cut and basted over the upholstered furniture. The walls were now gray, the hangings yellow and the furniture gray, with striking black-and-white upholstering. The scene needed more warmth. A few cushions were made of sateen in solid colors; one of emerald green, one of turquoise blue, and another of black. A black bell cord was hung upstage right of center. The bell cord seemed to give the elusive note. On the table, left, was placed a large bowl of violets with a single pink rose, while atop a tea-table to the right was a huge bouquet of Darwin tulips. The effect was beautiful. Really, no more charming scene could have been devised for Lady Windermere. Neighboring towns borrowed this set later on. It was used that season in

"Her Husband's Wife" and "Nothing But the Truth." After experimenting with Lady Windermere's requirements it was discovered that her needs so aptly fitted other plays that this one set could go on and on and on, from one stage to another, without the slightest change. One can calculate the moderate cost of the flowers, the few yards of sateen and the necessary rolls of wall paper. The set cost little more than these, plus the labor in giving it a complete new face.

Wall Paper, Draperies, and Borrowed Properties

It is a simple matter to put the paper over the "flats." The flats are placed face-up on the floor, and the paper measured, allowing enough at each end to overlap about four inches. The paper is then tacked with thumbtacks and thrust through tiny squares of cardboard to prevent the wall paper from tearing. Once on, the paper is dampened with a wet sponge and allowed to dry. When dry it lies as taut as paper on a plastered wall.

For the ballroom scene in "Lady Winder-

mere's Fan," red canton flannel curtains were used. When properly lighted, these inexpensive drapes gave the rich effect of heavy silk velvet. An entrance, up-stage center, was approached by four wide steps, with the moonlit terrace beyond. The curtains were drawn aside and held in place with two large brass clasps. A pair of tall brass Italian candelabra gave balance to the scene. Two stately chairs, relegated pieces from the main hall of the club-house, were used to advantage. They too had an Italian air. A single stone bench (one of the members happened to be related to a professional photographer) was placed in the center of the room.

This scene, under the light, made a splendid setting for the costumed company that passed through it, as the characters entered and moved on into the ballroom beyond.

Curtains very often give the artist much more decorative latitude than ordinary flats.

"Romeo and Juliet" again presented problems and opportunities, and the results were successful. Curtains were used. The fabric? Plain gray flannel, to be sure. Many maga-

zines have published a reprint of this simple set as an example of what can be done with a few yards of moderately-priced material and a small amount of intelligent work. The flannel was simply draped and tacked over the upright flats.

Where to Look for Money-Saving Materials

Desirable material for curtains can be purchased at a reasonable price from chintz or cretonne mills, by asking for "Misprints." These "Misprints," when dyed in not too deep a color (merely permitting the pattern to be faintly visible) take light under altogether different aspects. In an amber or red light, the material assumes the appearance of rich tapestry. In a blue-green light it gives the effect of a riotous forest of leaves and fantastic trees of varied colors and shapes. Misprint chintz can be bought at a cost of thirty-five cents a pound, a pound containing about three yards and a half.

Similarly, shop-worn and bargain-counter fabrics may be bought at retail, when a merchant cannot be at once prevailed upon to

grant a discount to the management. Old curtains, etc., can often be retrieved from the home attic or "closet under the stair" of some generous member, and the material dyed according to the requirements of the play.

Beaver Board Saves Time and Money

Beaver Board, which costs very little by the strip, has proved of value in every Little Theater having a limited fund for scenery. This manufactured material played no small part in the successful presentation of Eugene O'Neill's "Beyond the Horizon" when the play was given at the Little Theater of New Orleans.

You will remember the first act of the play, where we see a country road winding off through the hills of New England. On a small and shallow stage, it was a real problem to give any sense of distance. By experimenting it was found that by placing a piece of Beaver Board (cut to represent the form of a mountain, in miniature) about three feet from the back drop, and by installing a 500-watt lamp two feet in front of that, the painted "cut-

out" threw a most effective shadow across the back drop. Color gelatines were tried until the desired lighting result was attained. This purple ghost-mountain, looming in the distance (for it suggested astonishing depth) proved a happy discovery, providing a delightful and economical illusion in perfect keeping with the play.

Countless scenery inventions, mothered by necessity, are being constantly used by Little Theater experimenters the country over. It seems possible with all the world-wide materials available that a year-book might be compiled treating Little Theater scenery possibilities and discoveries as a specialized subject. A few significant and elementary Little Theater exploits are here offered merely as an experimental foundation for the ingenious amateur producer; rudimentary examples that are representative of obstacles that must be overcome in the life of every progressive and aggressive Little Theater.

The sets photographed for this chapter are of plays produced on a Little Theater stage with overall dimensions not exceeding 36 by 20

feet. There was no loft for the shifting of scenery and drops. However, "Pygmalion," with four changes of set, has been successfully given in this small working-space.

Stage Lighting

Stage lighting offers immense possibilities for experiment with the amateur producer. Since the time tallow candles were used as footlights for the original New York production of "Fashion," stage lighting as an art and stage machinery as a specialized business have undergone some very extraordinary evolutions through the introduction of gas, chemicals and electricity. However, since so much standard stage lighting equipment is now on the market, and since lighting effects for each play greatly depend upon the ingenuity of the director and electrician (as well as the stage equipment on hand), to attempt to cover this special branch of work, even as scenery is discussed in one brief chapter, would simply amount to going over technical ground broadly covered by authoritative and helpful works already published on the subject.

THE REPERTORY

CHAPTER 8

THE REPERTORY

Types of Plays for Little Theater Production—Making a Theatrical Library Pay—List of Books on Playwriting, Costuming, Directing, etc.—List of Long Plays—List of One-Act Plays—Balancing the Program

In addition to its value to the producing staff, the Play-reading Committee and the director, a collection of authoritative books on subjects related to the stage, the drama and the Little Theater, it is probable that a circulating library for members can be established to financial advantage in every Little Theater.

The books for such a library should include texts on the history of the stage, the technique of the drama, costuming, stage lighting, directing, playwriting, and acting; in short, all books of reference which will help the members or staff in their work.

A library designed to be of service to the public as well as to all connected with the

Little Theater, can be placed under the supervision of some member of the Play-reading or Publicity Committees. The library can be managed to best advantage by this one person, elected "librarian" of the Little Theater. This department, properly handled, should become self-supporting at least, besides being an excellent form of indirect advertising for the Little Theater.

Financing the Little Theater Library

A skeleton library—simply the best and most popular text books relating to the drama and the theater—is all that is at first necessary to attract attention to the plan. An appropriation of even fifty dollars would purchase twenty-five to thirty worth-while books and the necessary clerical requisites (a small filing cabinet, etc.), to start the library. Contributions from members or patrons for the advancement of the library, might be inspired by giving the library regular program notice and by the use of a printed insert which can be employed as a book mark. Such a small piece of printed matter describing the pur-

pose of the library and inviting an interest in its maintenance from year to year, should not cost much more than five or six dollars a thousand.

The stage carpenter can readily construct some sort of book rack which will be out of the ordinary, while in keeping with the general decorative scheme of the Little Theater. Such a piece of built-in furniture can occupy a conspicuous place near the theater entrance or ticket office, or inside the door.

The library should be operated just as all circulating libraries are managed, so much deposit (one dollar, say) for the first book and twenty-five cents for each book borrowed thereafter. A fine of two to five cents a day overdue can be upheld and books sold to members, by the librarian, giving the Little Theater the benefit of any discount which the publishers might allow.

Types of Plays for Production and Library Use

This brief chapter includes a few lists of carefully selected plays, long and short, in-

tended primarily to show directors and Little Theater producers the sort of plays that are being successfully produced by Little Theaters. It is, of course, rather difficult and, in a sense, a responsibility, to advise definitely any Little Theater exactly what plays will appeal in every community and what plays will not; what should be produced simply as an experiment and what should be presented to attract new members and hold the majority of old members. Public taste differs in various parts of the country. In general, the best advice that can be given is to produce plays which will appeal through their human qualities and which will adapt themselves most readily to the members of each group. But, it will be asked by many, what are these plays? The following lists are given as an answer to this question, but at this juncture it would be well to state that certain dramatic forms should be ruled out. Offhand, the exotic play, which has little relation to life in the United States, has no definite place in our Little Theater, though it may have an occasional workshop value for experimental purposes in casting, costuming

and make-up, strictly in the interests of the Little Theater group. This does not at all mean that foreign plays must be excluded from the repertory, for a large number of them are just as interesting to us as they are to the audiences for which they were originally written. On the whole, however, the majority of Little Theater plays produced in this country should be American, with particular attention given to native folk drama, not because such a plan is narrowly patriotic but because American plays logically appeal to American audiences, and besides, our native plays are especially numerous and in recent years especially good. There are many plays by native dramatists which have become what may be called Little Theater classics, by such writers as Susan Glaspell, Eugene O'Neill, Clare Kummer, Zona Gale, and Booth Tarkington. The best plays written belong in the repertory of the Little Theater, but at the same time there are some very good plays by new authors and others whose works are not so popular as those just mentioned. It should, therefore, be the endeavor of every director and producing

group to read meritorious plays by native writers and make them known. The works of such writers as Martin Flavin, Paul Green, Kenyon Nicholson, George Kelly, J. W. Rogers, Jr., Seumas O'Brien and a host of others should be still better known by the Little Theaters. Every Little Theater should endeavor so far as possible to secure original manuscripts by new authors. Many of the best dramatists in this country have received encouragement first from Little Theater groups.

Balancing the Bill

The Cleveland Playhouse is said to have successfully adopted the policy of producing plays of every description, regardless of their commercial value, producing them for their intrinsic and dramatic merit. They have produced a play like D'Annunzio's "Francesca da Rimini," and followed it by a slight and inconsequential comedy. "Hamlet" and "Doctor Faustus" are, for example, played on the same stage where a bedroom farce has held an audience made up of people of every descrip-

tion. This is an interesting policy, and it apparently works in Cleveland. There is, after all, no reason why "Baby Mine" and "The Youngest" could not be produced after the most mystic drama, anywhere. For such a variety must at least show your audience that you are not exclusively "highbrow," and must naturally draw more of a public following to your shows—audiences which would not come if you devoted yourself altogether to Maeterlinck, D'Annunzio, Georg Kaiser, Bernard Shaw and such authors. The book and play lists that follow are, as has been stated, only representative of the vast store of material available. A complete list of plays for Little Theaters, granted that such could be compiled, would require about ten times as much space as is devoted to the work in this chapter. Every Little Theater should procure a complete assortment of play lists. Catalogues of plays are furnished by such publishers as Samuel French, Walter H. Baker and The Dramatic Publishing Company—publishers who are devoted exclusively to the publication and renting of plays. Then, many of the

regular book publishers specialize in plays. Many dramatic publications are described by such houses as Appleton, Little, Brown, Dutton, Macmillan, Henry Holt, Harcourt Brace, Small, Maynard, Boni & Liveright, and others. There are also various associations and extension departments of colleges and universities which list plays and books on the theater. Among these are: The Drama League of America; The Playground and Recreation Association of America; Loyola University Press; Cornell University Press, and others. Many of these lists are obtainable free of charge, while for others a nominal fee is charged.

The importance of keeping the bill well balanced cannot be too strongly stressed. In the matter of making up programs of one-act plays which will have public appeal, care should be exercised. "Keep your bills well balanced" is a slogan worthy of printing in Gothic letters where the Play-reading Committee and the producing staff can see it at all times. An effort has been made in this chapter to group a selected assortment of one-act

plays into sample programs, for special presentation, as an occasional "break" in the schedule of long plays of a season—and especially as workshop material. Since the royalties for most of these plays are small, they are particularly good material for the workshop players and Little Theater students of stagecraft and playwriting.

Long Plays

Title	*Author*	*Publisher*
You and I	Philip Barry.	French.
The Youngest	Philip Barry.	French.
Children of the Moon	Martin Flavin.	French.
The Tragedy of Nan	John Masefield.	Macmillan.
Cousin Kate	Hubert Henry Davies.	Baker.
Doormats	Hubert Henry Davies.	French.
The Importance of Being Earnest	Oscar Wilde.	French.
Plots and Playwrights	Edward Massey.	Little, Brown.
Expressing Willie	Rachel Crothers.	Baker, & Brentano.
A Little Journey	Rachel Crothers.	French.
The First Year	Frank Craven.	French.
Hell-Bent fer Heaven	Hatcher Hughes.	Harper.
Ruint	Hatcher Hughes.	Harper.
A Thousand Years Ago	Percy MacKaye.	French.
The Scarecrow	Percy MacKaye.	Macmillan.
The New York Idea	Langdon Mitchell.	Baker.
Why Marry?	Jesse Lynch Williams.	Scribner.

Why Not?	Jesse Lynch Williams.	Baker.
Adam and Eva	George Middleton & Guy Bolton.	French.
The Cave Girl	George Middleton & Guy Bolton.	French.
The Goose Hangs High	Lewis Beach.	Little, Brown.
The Torch-Bearers	George Kelly.	French.
Rollo's Wild Oat	Clare Kummer.	French.
A Successful Calamity	Clare Kummer.	French.
Miss Lulu Bett	Zona Gale.	Appleton.
Mr. Pitt	Zona Gale.	Appleton.
The College Widow	George Ade.	French.
Sir David Wears a Crown	Stuart Walker.	Appleton.
The Famous Mrs. Fair	James Forbes.	French.
The Show Shop	James Forbes.	French.
My Lady's Dress	Edward Knoblock.	Doubleday, Page.
Beggar On Horseback	George S. Kaufman & Marc Connelly.	Boni & Liveright.
To the Ladies	George S. Kaufman & Marc Connelly.	French.
Seventeen	Booth Tarkington.	French.
Clarence	Booth Tarkington.	French.
Tea for Three	Roi Cooper Megrue.	Baker.

Long Plays (continued)

Title	*Author*	*Publisher*
Seven Chances	Roi Cooper Megrue.	French.
Minick	Edna Ferber & George S. Kaufman.	Doubleday, Page.
Preserving Mr. Panmure	Sir Arthur Pinero.	Dramatic Publishing Co.
The Princess and the Butterfly	Sir Arthur Pinero.	French.
Beau Brummell	Clyde Fitch.	French.
The Truth	Clyde Fitch.	French.
Candida	Bernard Shaw.	Brentano.
You Never Can Tell	Bernard Shaw.	Brentano.
The Admirable Crichton	J. M. Barrie.	Scribner.
What Every Woman Knows	J. M. Barrie.	Scribner.
The Poor Little Rich Girl	Eleanor Gates.	French.
Honor Bright	Meredith & Kenyon Nicholson.	French.
The Big Idea	A. E. Thomas & Clayton Hamilton.	French.
The Liars	Henry Arthur Jones.	French.
Dolly Reforming Herself	Henry Arthur Jones.	French.
The Silver Box	John Galsworthy.	Scribner.

The Dover Road	A. A. Milne.	French.
The Romantic Age	A. A. Milne.	French.
The Servant in the House	Charles Rann Kennedy.	Harper.
Beyond the Horizon	Eugene O'Neill.	Boni & Liveright.
The White Headed Boy	Lennox Robinson.	French.
The Voysey Inheritance	Granville Barker.	Little, Brown.
The Great Adventure	Arnold Bennett.	Doran.
Mrs. Dot	W. Somerset Maugham.	Dramatic Publishing Co.
The Chinese Lantern	Laurence Housman.	French.
Prunella	Laurence Housman & Granville Barker.	Little, Brown.
The Romancers	Edmond Rostand.	French.
The Cassilis Engagement	St. John Hankin.	French.
Too Much Money	Israel Zangwill.	French.
Hobson's Choice	Harold Brighouse.	French.
Elaine	Harold Chapin.	French.

One-Act Plays

Title	*Author*	*Publisher*
Trifles	Susan Glaspell.	Baker.
Suppressed Desires	Susan Glaspell & G. C. Cook.	Baker.

One-Act Plays (continued)

Title	*Author*	*Publisher*
'Ile	Eugene O'Neill.	Boni & Liveright.
In the Zone	Eugene O'Neill.	Boni & Liveright.
The Groove	George Middleton.	French.
Gringoire	Theodore de Banville.	French.
The Green Cockatoo	Arthur Schnitzler.	Boni & Liveright.
Judge Lynch	J. W. Rogers, Jr.	French.
The Little Father of the Wilderness	Austin Strong & Lloyd Osbourne.	French.
The Drums of Oude	Austin Strong.	French.
Joan the Maid	Hermon Ould.	French.
A Hint to Brides	Kenyon Nicholson.	French.
Indian Summer	Meilhac & Halevy.	French.
The Glittering Gate	Lord Dunsany.	Little, Brown.
A Night at an Inn	Lord Dunsany.	French.
The Shadow of the Glen	J. M. Synge.	Luce.
As Good as Gold	Laurence Housman.	French.
A Minuet	Louis N. Parker.	French.
Spreading the News	Lady Gregory.	French.

The Maker of Dreams	Oliphant Down.	Phillips.
Wealth and Wisdom	Oliphant Down.	French.
The Man of Destiny	Bernard Shaw.	Brentano.
The Pierrot of the Minute	Ernest Dowson.	French.
Gloria Mundi	Patricia Brown.	French.
The Yellow Triangle	George W. Sutton, Jr.	French.
The Storm	John Drinkwater.	Houghton Mifflin.
The Little Stone House	George Calderon.	Phillips.
Rococo	Granville Barker.	Little, Brown.
The Twilight Saint	Stark Young.	French.
Pantaloon	J. M. Barrie.	Scribner.
The Twelve Pound Look	J. M. Barrie.	Scribner.
George Washington at the Delaware	Percy Mackaye.	French.
Caleb Stone's Death Watch	Martin Flavin.	French.
'Lection	E. P. Conkle.	French.
The Host	Ferenc Molnar.	French.
Six Who Pass While the Lentils Boil	Stuart Walker.	Appleton.
The Ghost Story	Booth Tarkington.	Appleton.
The Trysting Place	Booth Tarkington.	Appleton.

One-Act Plays (continued)

Title	*Author*	*Publisher*
The Hour Glass	W. B. Yeats.	Macmillan.
Duty	Seumas O'Brien.	Little, Brown.
Ropes	Wilbur D. Steele.	Appleton.
Pierrot's Mother	Glenn Hughes.	French.
Red Carnations	Glenn Hughes.	French.
Hearts to Mend	H. A. Overstreet.	Appleton.
Shepherd in the Distance	Holland Hudson.	Appleton.
Return of Harlequin	Colin C. Clements.	Appleton.
Nettie	George Ade.	French.
Such a Charming Young Man	Zoe Akins.	French.
The Robbery	Clare Kummer.	French.
The Weak Spot	George Kelly.	Little, Brown.
Finders-Keepers	George Kelly.	Appleton.
Nocturne	Percival Wilde.	Little, Brown.
Miss Myrtle Says Yes	Mark O'Dea.	Appleton.
In May	Erno Szep.	French.
The Man Who Died at Twelve O'Clock	Paul Green.	French.

In Aunt Mahaly's Cabin	Paul Green.	French.
The No 'Count Boy	Paul Green.	Holt.

A Few References on Modern Plays and Production

A Study of the Modern Drama	Barrett H. Clark.	D. Appleton & Co.
Dramatists of the New American Theater	Thomas H. Dickinson.	Macmillan Co.
Our American Theater	Oliver M. Sayler.	Brentano's.
Tendencies of Modern English Drama	A. E. Morgan.	Scribner's Sons.
How to Produce Amateur Plays	Barrett H. Clark.	Little, Brown & Co.
The New Movement in the Theater	Sheldon Cheney.	Mitchell Kennerley.
Continental Stagecraft	Kenneth Macgowan & Robert Edmond Jones.	Harcourt, Brace.
Producing in Little Theaters	Clarence Stratton.	Henry Holt & Co.
Costumes and Scenery for Amateurs	Constance D'Arcy Mackay.	Henry Holt & Co.
Costuming a Play	Elizabeth B. Grimball & Rhea Wells	Century Co.

Sample Programs, One-Act Plays

SAMPLE PROGRAMS
One-Act Plays

The Well-Remembered Voice, by J. M. Barrie.
The Sweetmeat Game, by Ruth C. Mitchell.
The Boor, by Anton Chekhov.

The Philosopher of Butterbiggens, by Harold Chapin.
Ten Seconds, by Robert Courtney.
Another Way Out, by Lawrence Langner.
The Rights of the Soul, by Giuseppe Giacosa.

The Dark Lady of the Sonnets, by Bernard Shaw.
The Monkey's Paw, by Louis N. Parker & W. W. Jacobs.

The Constant Lover, by St. John Hankin.
Le Fanion (in French), by Paul Ginisty.
The Trysting Place, by Booth Tarkington.

The Man in the Stalls, by Alfred Sutro.
The Little Stone House, by George Calderon.
For Distinguished Service, by Knox.

A Minuet, by Louis N. Parker.
The Marriage Proposal, by Anton Chekhov.
Friends Invited, by Ray Lee Jackson.

A Night at an Inn, by Lord Dunsany.
Spreading the News, by Lady Gregory.
Such a Charming Young Man, by Zoe Akins.

APPENDIX

APPENDIX

By-Laws of the Little Theater of Dallas

Purpose

The Little Theater of Dallas is founded with a two-fold purpose: first, to give those throughout the City, regardless of station in life, the opportunity of self-expression in the art of acting or its kindred fields; and, second, to present to the people of Dallas the opportunity of seeing productions which have as their ideal that while drama is a pleasurable art, it must at all times be truth and beauty.

Membership

a. There shall be a patron membership, consisting of a limited number of patrons and patronesses, the number and price of such membership to be determined by the membership committee.

b. There shall be a season membership, which shall entitle the holders thereof to the privilege of two seats to each production, to

all special performances, and the privilege, when possible, of securing choice seats, the price of such season memberships and the number to be sold to be left to the discretion of the membership committee.

Officers

a. The officers of this organization shall be as follows: president, first vice-president, second vice-president, recording secretary, corresponding secretary, treasurer, and auditor.

b. The officers shall be elected from and by the Board of Directors.

Duties of Officers

a. The officers shall perform such duties as are usual to their respective offices. In case of resignation or failure to act, the Board of Directors, by majority election, at the instance of the chairman or chairman pro tem., shall act to fill any vacancies which may occur.

Board of Directors

a. There shall be a Board of Directors of 24 members, eight of whom shall serve for one

year, eight for two years, and eight for three years.

b. The Board of Directors shall be elected as hereinafter provided.

c. The Board of Directors shall have the sole and exclusive power and right of management and control of the affairs and policies of the Little Theater of Dallas, except as to such powers as are hereinafter granted.

d. The Board of Directors shall meet regularly on the fourth Tuesday in each month, or upon call by the president, or on the written request of at least six directors.

e. Nine members of the Board of Directors shall constitute a quorum for the transaction of business in a meeting of the Board of Directors.

f. Any member of the Board of Directors may vote by proxy by handing to any other director his written proxy. No director shall be permitted to vote by proxy more than three times in any one year.

g. Absence without excuse for three consecutive meetings shall forfeit the right to serve as a director, and the Board of Directors,

by majority vote of those present, shall declare the office vacant.

h. In case of resignation or failure to act, any vacancies which may occur shall be filled by majority vote of the remaining directors.

i. All meetings of the Board of Directors shall be construed as proceedings in executive session.

Executive Committee

The Executive Committee shall be composed of four members of the Board of Directors, consisting of the president, recording secretary, auditor, and producing director.

It shall be within the power of the President to use the Executive Committee for whatever purpose the chairman may deem wise, it being the purpose in general, however, of the Executive Committee to work out all details of routine and operation, but no action taken by the Executive Committee shall be final unless approved by the Board of Directors.

Elections

At the April meeting of the Board of Directors the chairman shall appoint a nominating

committee who shall, not later than the second Tuesday in May, post publicly at the home of the Little Theater of Dallas, its nominations for the Board of Directors. By petition to the president, signed by at least ten patron members or season members, any person may be nominated for the Board of Directors. On the fourth Tuesday in May, at the home of the Little Theater of Dallas, there shall be a general meeting, no stipulated number being present to constitute a quorum. This meeting shall be called to order by the president and the nominations by the nominating committee and those nominated by petition shall be submitted to those present, and election shall be by majority.

Producing Director

There may be appointed by the Board of Directors a Producing Director on salary to be determined. Such Producing Director shall be selected for his or her expert knowledge of the promotion of dramatic art. He or she shall not be a voting member of the Board of Directors, but shall attend all meetings of the Board of Directors.

The duties of the Producing Director shall be prescribed by agreement with the Board of Directors as from time to time may be required.

Committees

Since it is within the power of the president to appoint such committees as are necessary, no definite committees are hereby required. It is, however, recommended for the purpose of guidance, that there shall be the following standing committees: publicity, membership, technical, and production.

Amendments

These by-laws may be amended by submission of proposed amendments in writing, signed by at least three directors, to a regular meeting of the Board of Directors, and shall be passed and made a part hereof by a two-thirds majority of the directors present at the following regular meeting of the Board of Directors.